

ART NEWS

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ART NEWS

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VOLUME XL, NUMBER 5

APRIL 15-30, 1941

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EDITOR'S LETTERS

SIR:

We do wish to thank you for the care and accuracy you have used in listing the information and dates of the New York State Exhibition of Oils and Watercolors to be held at the Syracuse Museum of Fine Arts, May 4 to May 31.

This cooperation has been of inestimable help to us, and we have received numerous inquiries from artists who have read the announcement in ART NEWS.

Thank you again for your kindness.
Yours, etc.,

FRANCES K. COOK
New York State
Exhibition Committee

Syracuse, New York

SIR:

It was with considerable astonishment that I read Mr. Kupferman's letter in your April 1 issue of ART NEWS. I haven't the slightest idea who Mr. Kupferman is or the sort of painting he does but the fact that you prominently displayed his letter leads me to believe that you consider his opinions to be worthwhile.

If he did not see the American and New York Water Color Club exhibition I feel that it is unfortunate that he judged the pictures from black and white magazine reproductions. If he did see the exhibit, I can only say that it is proof that a person sees in pictures only what he brings to them with his intellectual background.

You unfortunately crawled when you admitted that your reviewer was partial to the Sargent, Whorf, O'Hara school of watercolor because I'm quite sure that none of the artists represented in your reproductions are influenced in the slightest by such a school. I must agree with Mr. Kupferman that the S. W. O'H. school is weak, but why worry about it? There were men before these three who advocated technical proficiency and there will be many more after them who will do the same.

I have been accused by Mr. Kupferman of taking the easiest way out to realize a composition. The "big, undetailed washes" to which Mr. K. takes exception were arrived at through considerable thought and labor. O'Hara states that he seldom takes more than three-quarters of an hour to complete a picture. When I do a watercolor it does not come easily because I have no formula and on most of my pictures I spent several sessions of approximately three hours each. In this respect alone, small and technical as it is, we differ.

Watercolor painting, I firmly believe, is a genuine American contribution to the world of painting. Beginning with Winslow Homer (who Mr. K. does not mention as an influence) the American school was established. The English developed the school of watercolor drawing, but in this country artists evolved a school of painting in watercolor.

I am exasperated with critics who judge pictures only by looking for in-

fluences from and similarity to the work of other men. All work that is really progressive must have its roots in the past in order to progress from something.

Mr. Kupferman does not state what type of watercolor he really likes, which quite naturally is the safe thing to do. However, if he is looking for influences in contemporary watercolor painting he would do well to remember the work of Homer, and the contemporary Americans, Burchfield, Marin, Hopper, and Sheets. There are many other more obscure but nevertheless sincere and honest watercolorists who are working in their own studios without ballyhoo.

With these forces bearing strongly upon modern American watercolor, Mr. Kupferman won't have to worry too much about his Sargent, Whorf, O'Hara school.

Yours, etc.,

HARVE STEIN

Mystic, Conn.

SIR:

I would like to congratulate you on the excellent presentation of the pictures in the Mellon and Kress Collections in the National Gallery.

I was somewhat disappointed in the brief comments and the small size of the illustrations of our important François Clouet painting and its preparatory drawing. While doubtlessly due merely to an oversight, I would like to call your attention to the fact that François Clouet is the younger of the two more important members of the Clouet family and that the painting is executed on a wooden panel and not on canvas. The use of the wooden panel was usual in the work of this master. If it is feasible, it might be advisable to print a correction of these two points.

Yours, etc.,

JAMES GROTE VAN DERPOOL
Department of Fine Arts, University of Illinois.

Urbana, Illinois

SIR:

The February 15 is a delightful number, and I like your new policy of publication very much, especially the three colorplates.

Yours, etc.,

GLADYS WEBB

Homestead, Fla.

SIR:

I do want to express my enjoyment of the magazine. I have literally read it "kiver to kiver" and shall treasure the issues.

Yours, etc.,

KATHERINE GRAHAM

Chicago

SIR:

ART NEWS in its new format arrived this morning. It's grand!

Yours, etc.,

NITA L. BUTLER

Pittsburgh



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VERNISSAGE

APRIL is Circus Month on the city desks of metropolitan newspapers, so that you can't really blame the poor reporters if they confuse the coming-to-town of Barnum and Bailey with the going-to-town of an artist when there is an unmistakable tanbark flavor about handing out the interview. For the benefit of those who had given up Thomas Benton for Lent (the only loophole that seems to have been overlooked), two New York papers, in the comparatively newsless days before the Balkan blitz began, filled a column or so with a statement from the painter of that name which might have been called a manifesto if its hair's-breadth timing with the artist's exhibition did not make it so much more of a publicity release. Also most of its content had been uttered before by the same artist, though the subjective differences, I suppose, are what gave it editorial preference over the elephants and those two amazing gorillas.

Mr. Benton's current blast, beginning in a low pitch which carefully mentioned time, place, and even number of paintings in his present show, had the museums as its theme. "If it was left to me," he said, according to the *Herald-Tribune*, "I wouldn't have any museums. I'd have people buy the paintings and hang 'em anywhere anybody had time to look at 'em. I'd like to sell mine to saloons, Kiwanis and Rotary clubs, and chambers of commerce—even women's clubs." "Our museums," he went on, "are full of ballet dancers, retired business men and boys from the Fogg Institute at Harvard. . . . They hate my pictures and talk against them. I wouldn't be in the museums except that people demand that I have representation."

Tough customers, Mr. Benton's. He wants them to buy his art so they can look at it, but they demand it be put in museums where they apparently can't, and where the directors hate him. It is all a vicious circle that nevertheless makes a fine news angle in the curious geometry of advertising.

THE most exclusive social event of the New York season, barring nothing, was the dinner the Society of Independent Artists gave John Sloan on April 7 to celebrate his happy recovery from what he described as an expensive illness, and their own impending twenty-fifth anniversary. Three hundred people were turned away, including a few who actually had tickets (which gives some idea of its exclusiveness), while about a hundred and eighty others crowded into subway rush-hour space within the nostalgic precincts of Petitpas, the little French restaurant over on West Twenty-ninth Street where a quarter of a century ago John Butler Yeats presided over an intimate circle

of poets and painters that included John Sloan and spouse Dolly.

Sloan's own historic commemoration on canvas of the bistro and its *Stammtisch*, Yeats at Petitpas (now in the Corcoran at Washington), is ample proof that in those days there was a good deal more elbow room than obtained at the festive board the other night. Of the figures who appear in the painting, however, not only were Mr. and Mrs. Sloan present but also Van Wyck Brooks who, together with Oliver La Farge, gave a literary counterbalance to the artistic heavyweights who shared the speaking honors of the evening, Juliana Force, H. E. Schnakenberg, and Frank Crowninshield. Moreover, there was some fun about the place-cards inasmuch as the vast crowd had completely upset seating arrangements; I wish that complete statistics could have been available, but all I can remember is that Alfred Barr sat where a calligraphic monument announced he was Thomas Craven.

Yet the pleasure wasn't all on the surface. It was the sort of artists' conviviality one associates rather with Montparnasse and Schwabing of lately bygone days than with 1941 New York, and hence more than a little enjoyable. There ought to be more of this kind of thing, though it won't be easy to find a focal figure as appropriate as Sloan, to whom I belatedly lift the highball which never reached me at the dinner.

TIPS on the shows, current and future: Religious Art at Parzinger's (reviewed in this issue) is not to be mistaken for an ordinary commercial manifestation; it represents one of the first sincere attempts to get together artists and artisans to work on Christian motifs destined for the private house as well as the church. The strength of the idea may be judged from the roster of distinguished names that responded to the invitation, and its value from the products exhibited. Sculptors like Zorach and Lednicka, painters like Charlot and Leyden have executed what I believe in each case to be their best works. Return to religious art is, in fact, no longer a novelty. The recent Corcoran Biennial included at least a dozen Christian themes by advanced painters, and there is another exhibition of similar subject-matter at the National Arts Club. You can draw a comforting conclusion in this year of ill grace.

The Metropolitan's extensive The China Trade and Its Influences promises to be the clou of the spring season—international Chinoiserie displayed through dazzlingly colored galleries with pagoda ceilings, giving life to the phase of Western art at its most Eastern which has never been completely illustrated before. We shall celebrate the occasion with a special Chinoiserie cover and a full account, the Metropolitan its opening, it is rumored, by serving an appropriately rare and superb brand of China tea.

A. M. F.

THE ART NEWS OF AMERICA

Non-Freeze Paints Show the Antarctic

AS THEIR latest contribution to art and science, the California Institute of Technology has worked out a formula for paints that do not freeze at even sub-zero temperatures. This made possible Leland Curtis' mission to Antarctica as the official artist of Byrd's expedition. The result is a series of oils—destined for Washington after a tour—which are now being shown at the Dalzell Hatfield Galleries in Los Angeles. Curtis is an old hand at painting boundless expanses of snow, for he has recorded many of the peaks of the High Sierras in his native California. However, Antarctica has brought a freer and more sensational style and yet more brilliant color to his work. Alongside vast glacial vistas, more intimate subjects are shown—close-ups of abstract formations in ice caves, portraits of Palmerland's seasonal tourists, the Emperor Penguins.

Prizes & Who Won Them: A Nationwide Report

MUSEUMS, colleges, and our paternalistic Federal Works Agency have been generous with prizes during the past few months. In the East, the Museum of Fine Arts in Hagerstown, Maryland, rewarded two artists participating in the Cumberland Valley Annual, notably Katherine Pannill and Frederic Kurtz. Winner of the \$500 Arnold Constable commission to paint Mrs. Roosevelt in her third inaugural gown was Darrel Brown of Iowa. Another New York item, relating to remodeling the city, is the Eighth Annual Hamlin Prize for plans for a better Greeley Square at Broadway and 32nd Street. In this competition students of the Columbia School of Architecture participated, Kenneth Brehm and Donald Newman tying for first place.

California supplies several items of news concerning honors meted out in

the West. At the California College of Arts and Crafts scholarships have been given to John Lucas, Juanita Alkire, and Nelle Penley, all "distinguished students." Here also the Phelan Award of Art, given to a westerner showing exceptional proficiency in creative art, was won by Alexander Nepote. At Los Angeles the Federal Works Project for mural decoration, open to American artists living in any of eleven Pacific states, was given by unanimous jury vote to Boris Deutch of that city. Interpreting cultural contributions in the American hemisphere, the mural is to be installed in the Los Angeles Terminal Annex. For news of competitions which are still open, see page 40.

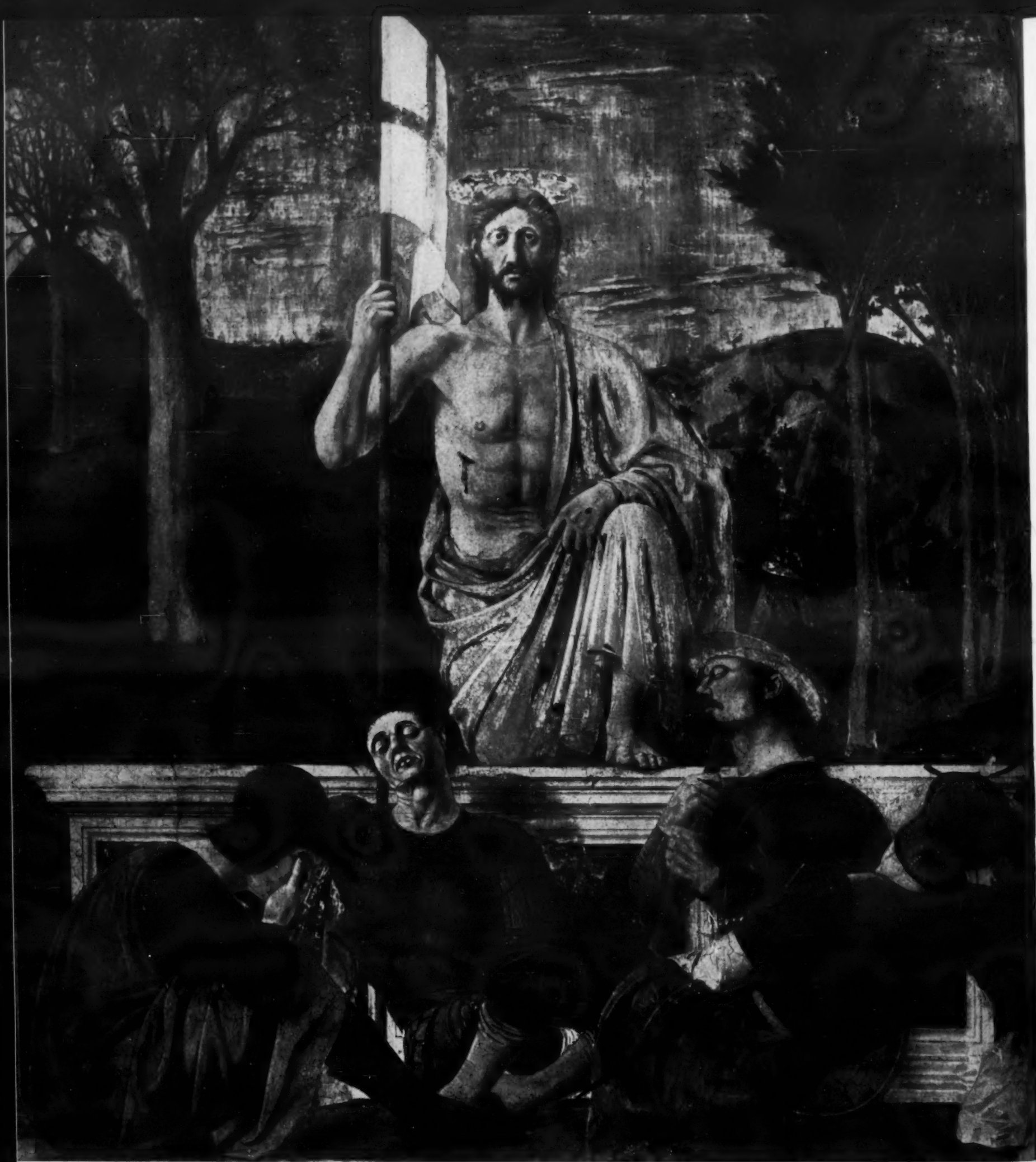
Albany Reappraises Its Regional Silversmiths

SILVERSMITHING again comes in for attention: Albany's Institute of History and Art is presenting a retrospective of local silver drawn from its Clearwater Collection and other sources. Between 1700 and 1850 the craft flour-

ished in this region, and 194 firms are known to have produced silver objects. At first the strong Dutch tradition colored the style in the work of Koenraet Ten Eyck and others. Later, during the early years of the Republic, the inspiration was more solidly American. When Albany became the state capital in 1797, the rapidly increasing population created a large demand and stimulated the output of the silversmiths. To date, little had been done of a definitive nature to establish any historical survey of Albany silversmiths, and in the interest of a more thorough study the Institute is sponsoring a conference of experts in this field on April 19.

Boston: The Housing of America's Millions

THE Institute of Modern Art, whose policy is to extend museum activities into practical fields, presents a housing exhibition assembled under auspices of the United States Housing Authority. Forty-four panels give a visual analysis (Continued on page 34)



PALAZZO COMUNALE, BORGO SAN SEPOLCRO

FOR EASTER 1941: PIERO DELLA FRANCESCA'S "RESURRECTION"

"The best picture in the world is painted in fresco on the wall of a room in the town hall. * * * Piero has made the simple triangular composition symbolic of the subject. The base of the triangle is formed by the sepulchre, and the soldiers sleeping round it are made to indicate by their position the upward jet of the two sides, which meet at the apex in the face of the risen Christ."—ALDOUS HUXLEY

"... In his fresco of the Resurrection, Piero has not even thought of asking himself what type of person Christ was. He chose one of the manliest and most robust, and in the grey watered light of the morning, by spreading cypresses and plane trees, you see this figure rising out of the tomb. You feel the solemnity, the importance of the moment, as in perhaps no other version of this subject."—BERNHARD BERENSON

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Buddha and His Sculptors

Showing the Religious Impulse Uniting 15 Centuries of Asiatic Artists

THE power of stylistic evolution and regional individualism to defy the curbs of even the most rigid of artistic formulas is illustrated at Yamanaka's in an exhibition of Buddhist sculpture from the second to the sixteenth century. This art was governed not only by canons of posture and gesture, but by a strong spiritual force which united peoples in all parts of Asia. Nevertheless, though early Indian and late Japanese Bodhisattvas are more alike than Coptic and Baroque saints in the West, the differences lie deep. The soft stone, decorated with polychrome in one region, invited a different technique than the hard rock available in another section; the varied Asiatic physical types who served as models inspired varied approaches. Even if we only consider these questions of material and physiognomy, the Yamanaka showing can be instructive in explaining the variety of Buddhist sculpture.

Hellenism distinguishes the earliest examples here from the work which followed. Dated second to fourth century, A.D., they come from the regions nearest Europe and reveal an admixture of Oriental formality with Western naturalism, a hang-over of the much earlier

Greek penetration of central Asia. But within the limitations of this general manner, as Dr. Alfred Salmony points out in his notes on the exhibition, the available materials inspired very different treatments. Heads from Hadda in Afghanistan are gently modeled in stucco and decorated with polychrome. Some are remarkable for a placid Classical beauty, while others, sharply caricatured, remind us of Hellenistic sculpture. While the outlines at Hadda are subtle, the dark slate from which the contemporary sculptors of Gandhara in Northwest India carved their reliefs called for a sharp execution of folds of drapery and for a summary treatment of the faces.

Further east in India, the sculptors working at Magahda



EXHIBITED AT YAMANAKA & COMPANY

CHINESE LINEAR FLUIDITY characterizes this music-making "Apsara" from the Yün-Kang grottoes, IV-IX century.

in the eighth century and later created more rigid dietics in precisely cut black basalt. An interesting juxtaposition shows a Buddha from Bihar together with a Hindu Vishnu of the same period and region. The similarity of the oval faces, carved simply under elaborate floral crowns, is more striking than the differences in iconography.

In twelfth century Cambodia, the soft sandstone so well suited to the artists who encrusted the surface of the temples at Angkor with profuse decorations, was carved by Buddhist artists into dulcet, smiling figures with square faces and imaginative crowns. By the sixteenth century, however, the style was so exaggerated and devitalized that the figures seem as derivative and uninspired as poor academic American landscapes.

Siam suffered even more from standardization than did Cambodia, and the conventionality found in the placid and graceful figures cast in bronze and carved in stone led



INDIAN stone Buddhist head from Bihar, X-XIII century.



CHINESE SUI figure, simple and impressive in grey stone, VI-VII century.

Portrait of Ol' Man River

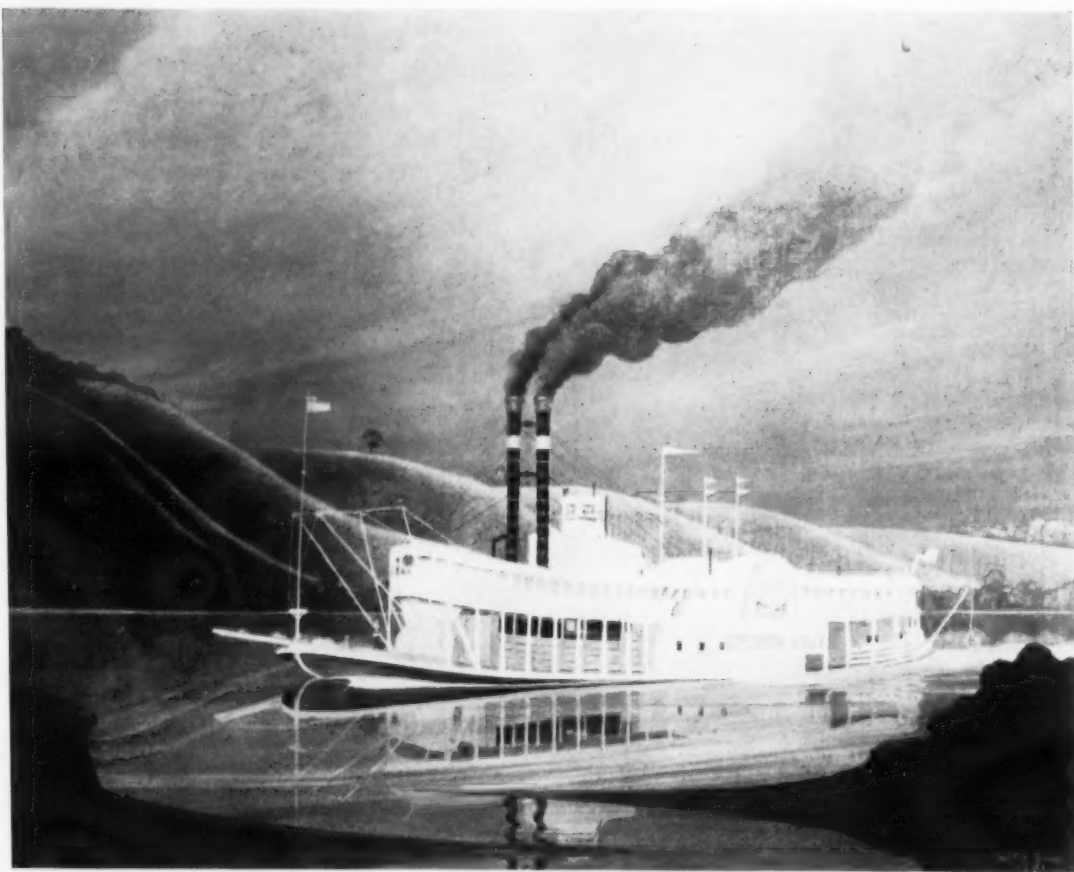
*Mississippiana by Local & Foreign
American Painters Gathered on
the Iowa Bank at Davenport*



LENT BY THE MERCANTILE LIBRARY ASSOCIATION, ST. LOUIS

IMPORTANT EARLY DOCUMENT of Mississippi life is "Jolly Flat-boatmen No. 2" by the nineteenth century genre artist George Caleb Bingham.

FROM Mark Twain's time down to the modern romantics' admission that the Mississippi does keep rolling along, America's great central drainage area has supplied an exceedingly popular genre in both music and literature. Lately painting has taken over—a school aware of the river life, of shape and flavor of the land and the towns formed by the Father of Waters. Once there was only Curry and Benton and Wood. Now, in their second showing of "Art and Artists Along the Mississippi," the Davenport Municipal Art Gallery can point to seventy-five per cent of the



DAVENPORT MUNICIPAL ART GALLERY

SOUTHERN SUBJECTS have inspired many an Eastern Seaboard artist. This is "Colored Church Supper" by Simkhovitch.



STEAMBOAT LIFE, once the province of song writers, figures in regional art. "The Northern Belle" is by William Bunn.

Mississippi, the Charles N. Flagg Mark Twain portrait from the Metropolitan, and George Caleb Bingham's *Jolly Flat-Boatmen*, showing that there is plenty of precedent for this type of painting.

One of the most interesting exhibitors, both for accomplishment and novelty, is William Bunn of Muscatine, Iowa, who has painted the river packets with as much veracity and charm as an American primitive. Joseph Vorst, more nationally known, again occupies himself with the terrors of flood water. By John Steuart Curry is *Sanctuary*, another river subject, and his well known *John Brown* lithograph. The Kansas prophet Benton shows *Cotton Loading on the Mississippi*, Grant Wood a *Portrait of Nan*.

By reason of kindred subject matter about twenty non-regional artists were invited to participate. This work is all of fine quality but has not quite the authentic ring. Aaron Bohrod suggests Chicago's native brand of robustness. The New Yorker Jon Corbino's *Flood Refugees* strikes a literary note based upon the traditions of European painting. Even Simkhovitch's *Colored Church Supper*, ably put across as it is, implies a certain decorum whose seismographic center is about a thousand miles further east. There must be something to this regional idea after all.

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A Paschal Renaissance of Religious Art

Modern Artists and Artisans Take the Modern View of Christian Themes in Two Easter Shows

BY JAMES W. LANE

OF IMPORTANCE both topical and aesthetic are two exhibitions of modern religious art. One is at the Parzinger Gallery where Mr. Parzinger has had the good taste to pick none but the best talent. A fine mundane artist may be a poor religious artist; he may not be compact of both the necessary liturgical and scriptural knowledge and the simple, sincere feeling for religion. If he tries to be religious, too often he ends up by being theatrical.

Nevertheless it is surprising how many well known names contribute to the Parzinger show. There is Zorach with a *Head of Christ*, modeled in black granite, a head with great human thoughtfulness, it is true,



LENT BY DR. CHESTER ROBERTSON TO THE NATIONAL ARTS CLUB

IN THE OLD MASTER manner, Eugene Higgins' "The Descent from the Cross" is rich in color and emotional content.



PARZINGER GALLERY

MARYLA DE LEDNICKA: "The Spirit of Meditation," mahogany.



PARZINGER GALLERY

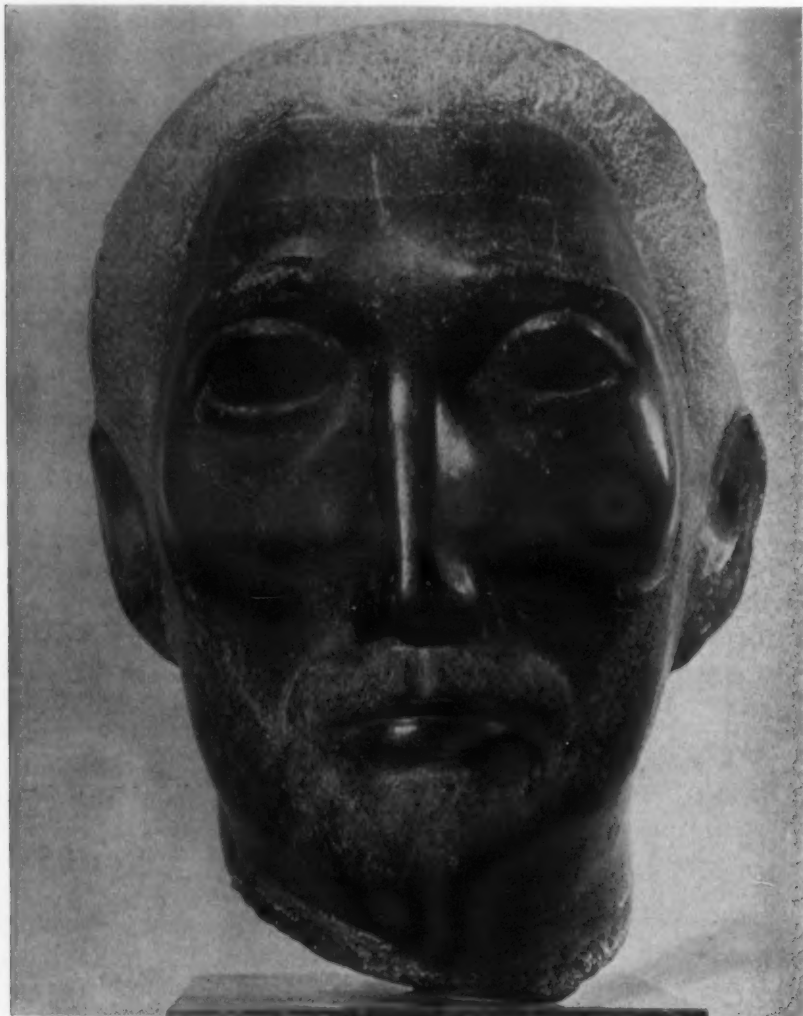
SPIRITED AS A BERNINI is "Angel" carved by Suzanne Nicolas.

but immediately also reflecting, through the geometry of a straight nose against deep-sunk, almond-shaped eyeless sockets, the hieratic quality of divinity. Mauve, russet, and green are colors that serve Karin van Leyden well. In them she has done a fluttery Tiepolan ceiling painting of the Holy Ghost surrounded by some angels greatly foreshortened for the small height of the gallery, but undoubtedly much better if placed in a high-ceilinged salon. Joep Nicolas has two stained-glass windows, one representing *The Deposition*, while his wife contributes two gilt angels modeled with winning charm, yet composed within a severely vertical plane. Lyonel Feininger's ecclesiastical sketches, of the cathedral of Cammin in Pomerania, are stimulating. Karl Schmid, who has also a terracotta group of *St. John and Our Lady*, has contributed a pastel of *The Resurrection*. Alice Donaldson has two glassy panels in plasticor (in which little pieces of silk forming a pattern have been pressed on a roller) that fascinate. There are many other notable contributions and the show is an object lesson in demonstrating what a little thought can do.

Jean Charlot's *Nativity* triptych is a delight. He has given to the night sky a deep purple rich as Tyrrhenian dye against which the happily poised central group, St. Joseph, Our Lord, and a particularly fine, fat, groveling ox, is brilliant in color. The side panels are small but in them the placing of the figures is admirable. Elsa Schmid, whose mosaic work is already well known at one of the most modern and splendid of Catholic churches in this country, the chapel of St. Thomas More at Yale, contributes a forceful mosaic *St. Christopher*.

Buk Ulreich displays a large mural whose simplicity of color is not quite borne out by a certain thinness of feeling and composition.

The National Arts Club has unfortunately not been so successful in its timely Lenten and Easter exhibition, because, although it has marshaled some celebrated talent, the contributions are not altogether up to snuff. Though the sculpture and the painting in this show at no time become highly theatrical, the substance, as in the displays from Luis Mora and Alphaeus Cole, is not very artistically handled. The most important work among the painters is that by Augustus Vincent Tack, Hilde B. Kayn, and Eugene Higgins. Mr. Tack's four pictures are interestingly chosen. Two represent work done easily a generation ago, at the time when one critic accused him of turning a reverse somersault because of a use of stipple reminiscent of Signac. Never was so rude and effective a stippling given to religious themes.



PARZINGER GALLERY

WILLIAM ZORACH'S "Head of Christ," carved in black granite, hieratic in its simplification, is one of his profoundest works.

The stipple in *Simon of Cyrene*, for instance, gives it greater strength than flatter painting would have given. The stipple here used is deeply channeled and segregated, and the crests of each blob reflect additional glittering highlights, so that the picture seems to be made up of tesserae. The more recent work by Tack, *At the Door of the Inn* and *At the Foot of the Cross*, is carefully underpainted and luminous because of glazes, but the color has its own interior gleam like that of old velvet. The stippled works are the more dramatic but in each of the four there is underlying probity of drawing. Hilde B. Kayn's *Burdened Souls* is dramatic in her usual wind-swept style, but here *The Crucifixion* gives a power and clarity to her work that have not been there before in such equal proportions. Usually the power has all but annihilated the clarity. Example of an art in which both qualities pull their weight is that of Eugene Higgins. Not that he doesn't like somber shadows and tragic glooms; but he is such an excellent composer that his theme, like his admirable *Flight Into Egypt* and *Crucifixion*, never gets out of hand.

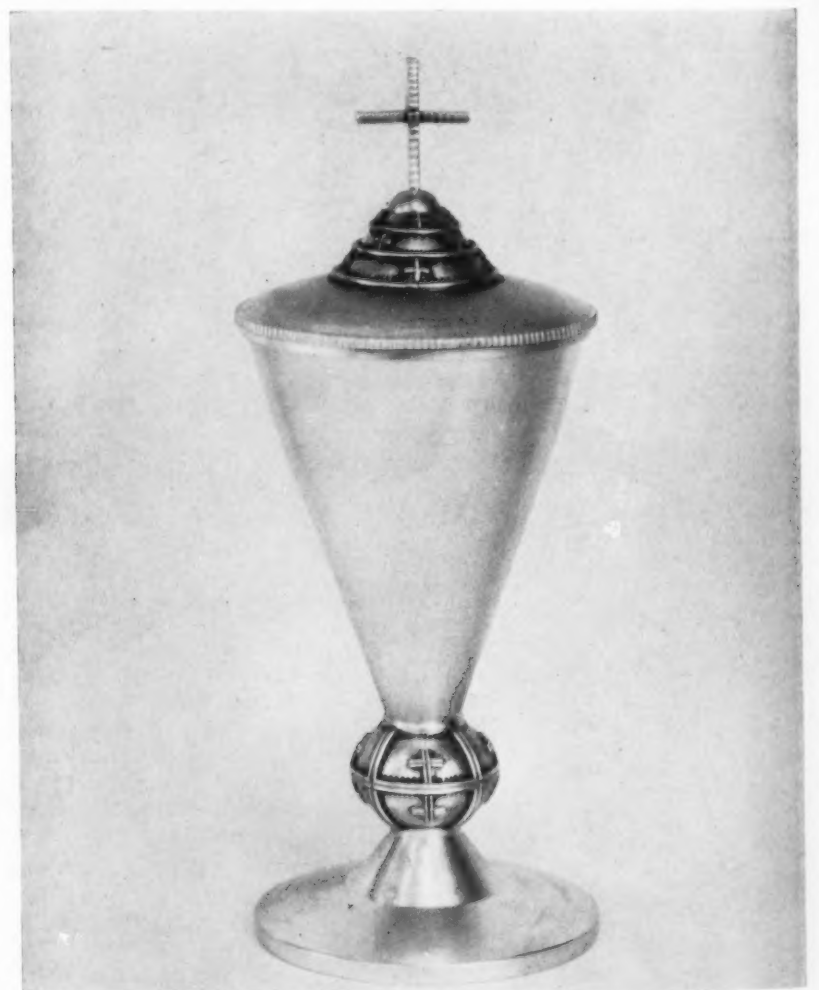
Arthur Heintzelman and John Taylor Arms contribute the only



PARZINGER GALLERY

JOEP NICOLAS employs the traditional medium of stained glass for a forceful and moving representation of "The Deposition."

prints that are distinguished. The sculpture on the whole at the National Arts Club is poor stuff. The usually redoubtable Hildreth Meière has a design for a mural that does not do her justice. But for the Tacks, the Kayn, and the Higgins, the other contributions among the paintings are in the same sorry category.



PARZINGER GALLERY

CIBORIUM designed and executed in sterling silver by Arthur Nevill Kirk of Detroit along smooth, modern lines.

Quick, Watson—The American Way

BY RALPH FLINT



Courtesy Life Magazine

FOR Forbes Watson, it has been the American Way all along. Life, Liberty, and the Pursuit of Art! Having consistently championed the American artist in his search for the independent vision and the more abundant budget, Watson was inevitably among those slated for Washington and the New Deal. As Special Assistant in the Fine Arts Section of the Federal Works Agency which handles the decoration of our public buildings, he has been these past seven years ideally situated for exercising his well proven talents to keep art moving with the green lights. Thanks to the vast paternalistic powers vested in the F.W.A., he has carried on his first-aid campaign for contemporary American art even more vigorously than in his New York days.

Long before *A Ballad for Americans* was composed, Watson was chanting "Be American" and "Buy American" at the top of his capacious lungs, first through the pages of Oswald Villard's ultra-conservative *New York Evening Post*, and later in the *New York World* and in *The Arts*, that most satisfying and unadulterated monthly which served as sounding board for the group of independently minded artists who rallied around the standard of the Whitney Studio Club. Now that he has Uncle Sam back of him, Watson's monthly editorials in the American Federation of Arts' official organ go forth throughout the land, rousing the budding artist and the prospective art patron to a new concept of art and its present-day possibilities. His earlier slogans have become imperative commands, paving the way for what he believes (and we surely have the power to make it come true) will be the greatest artistic renaissance the world has ever known.

Beneath the spreading elms of Longfellow's Brattle Street and Johnny Harvard's Yard, Watson passed his early years, until in due time he became a full-fledged member of the Bar. Although all good native sons are bound to agree with Howard Cushing who used to say that Boston was undoubtedly "the best place to come from," it was hardly possible that a man of his vigorous outlook and craving

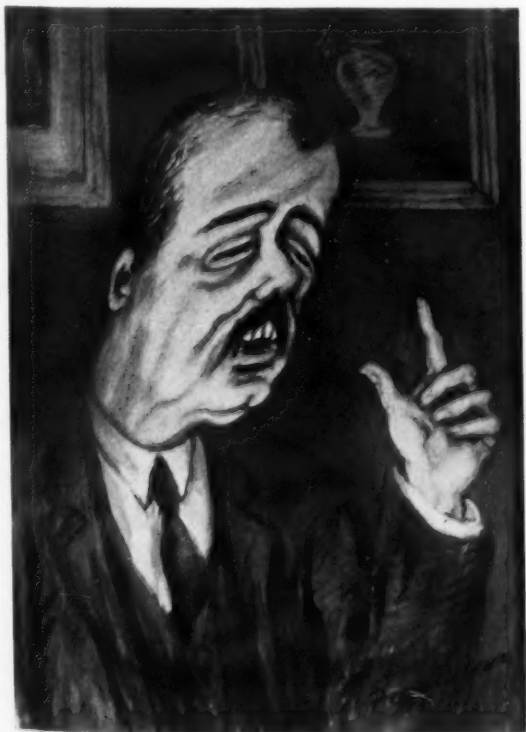
to be in the thick of things should continue to work along traditional New England lines. It was in New York that Watson really got going, and, by one of those curious twists of the dial, in quite another profession than the one he had elected. His early metropolitan intimates were mostly painting people. Alfred Collins, who married Watson's sister Mary, was an artist absorbed in his calling, and no doubt did much to divert the young lawyer's attention from legal issues to the

more delicate and rewarding matters of the arts. Besides Collins, there were such persuasive personalities as Eugene Speicher, Helen Appleton Read, George Bellows, John Sloan, and Robert Henri, not to forget a certain young Art League student from Edinburgh who probably had more to do with shaping Watson's career than all the rest put together, for she very early became Mrs. Forbes Watson, as well as a painter of acknowledged standing, a well attested fact judging from her recent portrait of F.W.

It all began, as far as Forbes Watson's critical career is concerned, with an article in the *International Studio* commemorating Speicher's winning of the 1911-12 Academy award with his portrait of Helen Appleton. Only this spring, as part of the Speicher exhibition at the Rehn Galleries, this somber, studious portrait came back into the limelight, an eloquent witness to that comparatively remote and placid period before the stormy arrival of the Armory battalions and the marching hosts of the First World War. Looking over the *Studio* files of those years, it was Sargent, Zorn, F. D. Millet, Melchers, Pennell, and again Sargent who came in for critical analysis, with an occasional dash of Bakst and the amazing Russians. Stieglitz, presiding over his little gallery at "291" Fifth Avenue, was keenly aware of what was in the wind, for he had been showing the work of Cézanne, Matisse, Picasso, et al. since 1908; but he didn't know that there was a young curly headed painter at the League known as "Patsy" O'Keeffe (another of Speicher's sitters), who was destined to become the bright particular star of his little coterie, as well as First Lady of the Palette to a large section of the American public.

At that time, Watson probably had no more preoccupation with ranking art critics than did Helen Appleton, but his first essay on art proved to be his undoing as far as the law was concerned. Before long, articles from his pen began appearing in other magazines, and it was clear from the start that he had something definite to say about art and knew how to say it. Rugged Americanism was written all over the Speicher article in which he castigated official patronage and approval—"so frequently has it gone astray, so many times has it been merely the bulwark of mediocrity." He gave a big hand to the "vital young painters" of the day, and deplored the "mental debilitation and unfortunate aesthetic indolence which is liable to attack the young American who has studied abroad." For the most part, this article might have been composed by Forbes Watson today; it states his major thesis with startling accuracy, and exhibits his special predilection for the American artist in his summary of Speicher's as "naïvely, freshly, almost rampantly American."

When Watson returned to America after serving in the ambulance corps during the Great War, his place on the *Post* was not waiting for him as per agreement, but since one good portfolio deserves another, he was soon writing for the *World*. His big opportunity came with the reestablishment of *The Arts*, which had run for two brief seasons under Hamilton Easter Field. Watson, never a dealers' critic, automatically gravitated toward Washington Square rather than the Plaza. The original Whitney Studio Club had been gradually widening its borders until it had assumed a definite character under the dynamic leadership of Juliana Force and began holding exhibitions in West Fourth Street, Edward Hopper being the first artist so honored. Here Watson found a congenial atmosphere where art and good fellowship went hand in hand. Gertrude Vanderbilt Whitney's flair for furthering native talent brought the Studio Club (Continued on page 36)



LAWYER TURNED CRITIC: Forbes Watson as seen by the merciless Peggy Bacon.



MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN

BRASS IN MEDIAEVAL EUROPE: Gothic aquamaniles, reliquaries, candlesticks, and the rarer small sculptures against a background of a Brussels Gothic tapestry.

AS A PRIMITIVE MEDIUM: By Africans of Nigeria, these contemporary brass rhinoceros, camel and dog (each about five inches long) reflect an ancient tradition.

BRASS

ART FORM

& MEDIUM

THROUGH

THE AGES

1150 - 1940



BY MRS. JOHN.

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ENT BY H. KEVO



LENT BY MRS. JOHN. D. ROCKEFELLER, JR.



LENT BY MISS LUCY ALDRICH

HEAVY CASTING, crude finish in an early Hindu temple figurine, XVI century, six inches high (left).

ORNATE, DELICATE, cold chiseling in a Buddhist lion from Tibet, fifteen inches high (center).



LENT BY H. KEVORKIAN

RICHLY INLAID with silver and gold, the highest type of brass ornamentation, the ceremonial ewer is early Seldjuk, about 1200 A. D. (right).

BRASS Through the Ages," the exhibition assembled from private collections and museums by the Rhode Island School of Design, brings together sculpture from India, Persia, Japan, and Tibet, armor and repoussé plate of the sixteenth and seventeenth century in Europe, domestic pieces of Colonial times such as candlesticks and brass knockers, and from our own century, small brass sculptures of the African Hausa. So many centuries, in point of time, so many cultures are represented, so many artistic styles are reflected in this medium, that it is not surprising to learn that it has been used since the Romans discovered three hundred years before Christ, that to combine copper and zinc resulted in a metal of great potentiality, both for use and for beauty.

Brass varies in color from a pale lemon yellow to deep golden brown, the greater the proportion of zinc, the lighter the color. Both malleable and ductile, it may be cast, rolled into sheets or drawn into fine wire. It is very fluid when melted,

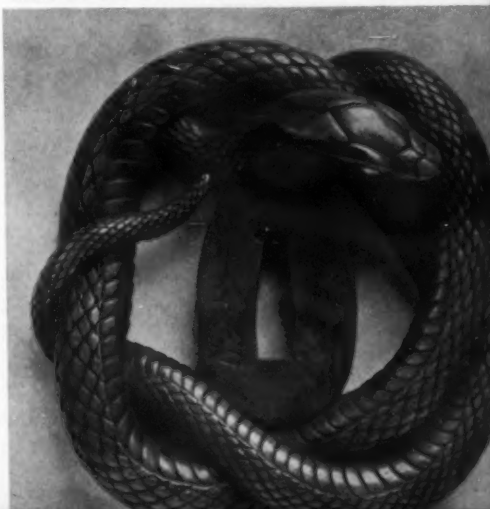
contracts little in solidifying, and this, with its denseness and hardness, makes it suitable for casting. Susceptible to high polish, brass tarnishes easily in the air, so that to keep its brilliancy of surface it must be dipped and lacquered.

Although a hard and fast classification is impossible to make, it is generally true here that Oriental pieces tend to be sculpture, such as temple figurines or Buddhist animals, while the European brass dating from 1500 to 1750 is in the shape of either household utensils or objects associated with the church. The Flemish town of Dinant gave the name "Dinanderie" to the brass ware of the Middle Ages which it produced, turning out pitchers and basins, and objects of large dimensions such as baptismal fonts, lecterns, and candelabra.

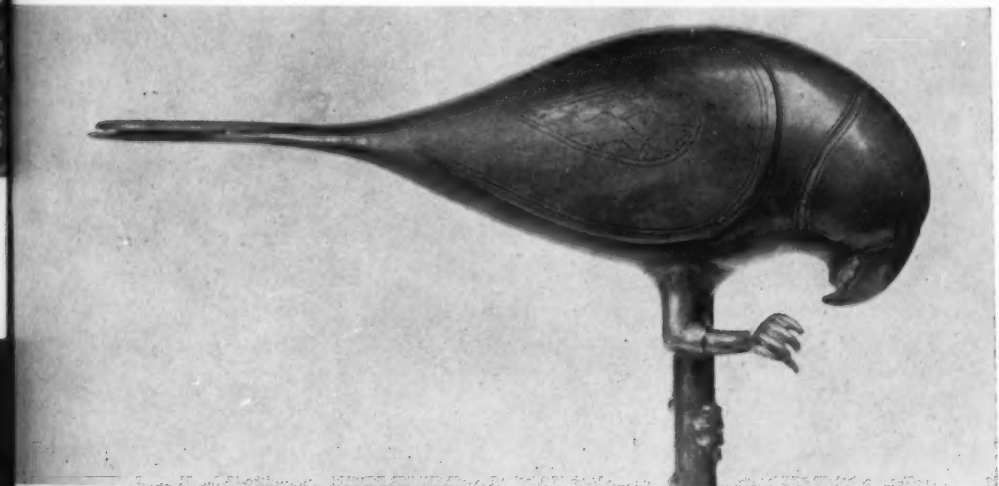
That passion for ornamentation of Mohammedan art which finds empty surfaces intolerable to the eye may be seen in the section devoted to Persia; also floral, geometric, and abstract designs combined with figures and animal motifs. Here surfaces are not only engraved and chased, but further incrustated and inlaid with gold and silver. An example of this is the thirteenth century ceremonial ewer from Ankara illustrated on page 15. Contrast this for richness with the Italian seventeenth century shield, with all its architectural detail, movement, and elaborateness of design.

With the European brass of the Middle Ages, we are able to identify our own life more closely. The brass chandeliers of that time appear in the paintings by Flemish artists, Memling, Van der Weyden, and Van Eyck. The one illustrated on page 14 suspended before the tapestry, is a little later than the one in Jan van Eyck's *Portrait of Jean Arnolfini* in the National Gallery in London. Of this

LENT BY THE BOSTON MUSEUM OF FINE ARTS



JAPANESE ANIMAL FORM in the coiled snake of this brass sword guard, in characteristic Nipponese flat representation; made in the middle of the XIX century by Yoshinori (right).



LENT BY THE METROPOLITAN MUSEUM OF ART

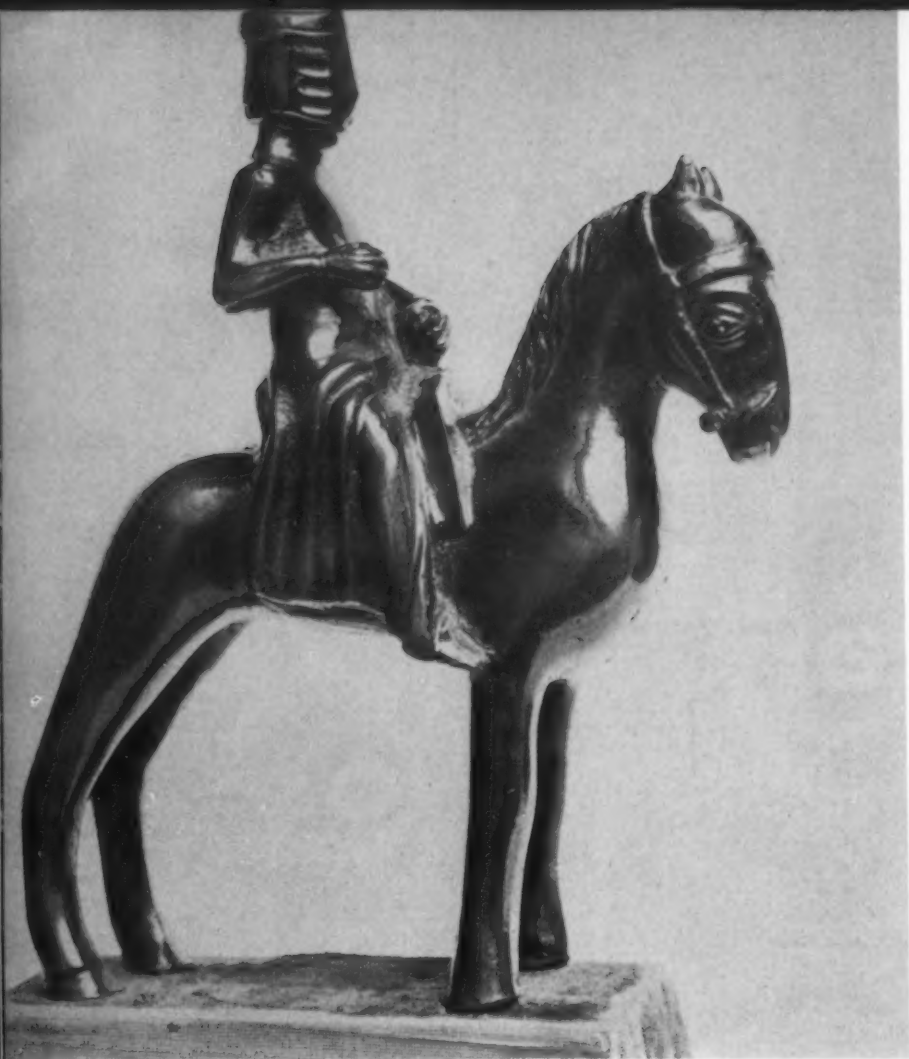
IN INDIA, most prolific of Oriental brass sources, three epochs produced the XVII-XVIII century parrot, eleven inches long (above); the sprinkler, falcon-shaped, XVIII century, seven inches high (below, left); and the XIV century swan-shaped ewer, fifteen inches high (below, right).

LENT BY H. KEVORKIAN



LENT BY THE BOSTON MUSEUM OF FINE ARTS





LENT BY JUDGE IRWIN UNTERMYER

HEIGHT OF EUROPEAN sculptural form in brass is the XIII century "Knight on Horseback," boldly modeled, about six inches high (above). SHARP RELIEF in the Dinanderie plate, Flemish repoussée, XV century, fifteen inches in diameter (below).



LENT BY JUDGE IRWIN UNTERMYER

GARGOYLES of the Gothic cathedrals are reflected in the grotesqueries of forms and expression of the unicorn-shaped aquamanile, Flemish XIII century, twelve inches in height (above).



LENT BY JUDGE IRWIN UNTERMYER

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BRASS IN COLONIAL AMERICA: the candlestick of the late XVIII century follows the development of style in silver of the period, simplified, but of sturdier design and proportions in the less precious metal (right).



PERFECT MEDIUM FOR BAROQUE design, the powder flask is exuberantly decorated in a low relief and well-organized pattern. It is an example of adaptation of ornament to space and shape, French XVII century (below).

LENT BY MUSEUM OF THE CITY OF NEW YORK

time, too, are the aquamaniles which are handsomely represented by many examples in the current exhibition. These were used not only for washing the hands in daily life, but also in religious ritual, the requirement being not for immersion of the hands, but that water be poured over them, and hence the spigots.

Coming into the period of American Colonial brass, such objects as the eagle door knockers are familiar indeed, fierce in their assertion of nationality, and full of imagination in the variation of form which this one idea was made to take. Whale-oil lamps, warming pans, and trivets bring back to us a way of life not much more distant than that of our grandparents. The development, as illustrated above, shows increasing sophistication in style.

One section is devoted to the brass of Africa and of the Philippines. Here strange savage weapons are contrasted with jewelry, earrings,

LENT BY THE METROPOLITAN MUSEUM OF ART



LENT BY THE PHILADELPHIA MUSEUM OF ART

and bracelets, timeless objects of personal adornment. The odd little animals illustrated on page 14 came from Northern Nigeria. The primitiveness and directness of their form would seem to prove that the craft is probably more alive in Africa than any modern experimentation with form.

In considering the enormous range of this medium one is moved to wonder why brass is not more commonly seen in modern sculpture. It does appear in contemporary exhibitions, and the best known example is probably Brancusi's *Bird in Flight*, which he has made in other mediums, but which in brass seems to embody best its essential quality. Minna Harkavy's *Negro Spiritual Singer* also comes to mind. Inquiry into the difficulty of obtaining the metal for sculpture brings the grim answer that for the present its use in this country will probably be confined to national defense for some time to come.

LENT BY THE METROPOLITAN MUSEUM OF ART



AMERICAN PROGRESS in incisive modeling and chiseling appears in the eagle-shaped brass door knocker, of about 1820. With its nationalistic implication, the emblem was a favorite one for this purpose (left).

LATE RENAISSANCE ORNAMENTATION appears in the Italian breastplate, embossed and gilded, its purely pictorial subject matter a foreshadowing of the European decadence of brass as a craft medium. It is inscribed with the Guaita coat-of-arms (below).

History Under the Hammer

A Famous U. S. Collection Passes as Mrs. Henry Walters' French and Other Art Goes to Auction

UNIQUE alone for the great representation of French eighteenth century art which dominates it, the Mrs. Henry Walters Collection, to be dispersed in ten sessions at the Parke-Bernet Galleries shortly, also contains objects of virtually all other great periods and, in all, is one of the most important aggregations ever sold at auction on this side of the Atlantic. In addition to the paintings, sculptures, furniture, porcelain, tapestries, and silver of the *dix-huitième*, there are Renaissance sculpture, jewels and decorative art, Oriental rugs, Chinese porcelains and jades, Graeco-Roman art, bibelots, and portrait miniatures. Catalogued in two volumes, the first covers the first four sessions of sale scheduled for the afternoons of April 23, 24, 25, and 26, following exhibition from April 19, the second covers the balance of the collection which will be sold in six sessions on the afternoons of April 30, May 1, May 2, and 3, and the evenings of April 30, and May 1, after exhibition from April 26. Mrs. Henry Walters' library, covering five centuries of French literature, presents books superbly bound by old masters of the craft, and includes also rare American and other literary property. It will be on exhibition concurrently with the art collection, from April 19, with the five sessions of sale scheduled for April 23 and 24 afternoons and evenings and the evening of April 25.

Among the brilliance of the 1456 catalogue lots, certain items stand out as especially impressive. These are the unique Italian sixteenth century carnelian agate "Goldschmidt Jewel"; a Persian silver-woven silk landscape rug with animals and European figures, dating to about 1640; the Graeco-Roman carved agate vase known as "The Rubens Vase"; Romney's famous *Portrait of Mrs. Christopher Horton*, afterwards *Duchess of Cumberland* and *Raeburn's Mrs. Scott Moncrieff*; a Renaissance bronze group of *Hercules, Deianira and Nessus* by *Adriaen de Vries*; the fine Beauvais tapestries *Toilette of Psyche* and *Apollo and Clytia* after cartoons by *Boucher*; famous paintings by *Fragonard*, *Boucher*, and *Robert*; a *Clodion* terracotta group of *Nymph and Satyr*; the life-size marble statue of *Ganymede* by *François*; and a large *Ispahan* carpet.

The group of French eighteenth century furniture by famous Parisian cabinetmakers contributes largely to the prestige of the collection. Among these tables, commodes, desks, and cabinets with intricate marquetry inlay and lavish bronze doré embellishments, a few of the leading pieces are: a commode from the collection

of Marie Antoinette, made by the great J. H. Riesener; a tulipwood table with mother-of-pearl marquetry, with the maker's mark of one B.V.R.B. whose hand has been detected in other outstanding furniture notable for marquetry



GOLDSCHMIDT JEWEL: XVI century Italian design superb in enamel and precious stones.



MRS. HENRY WALTERS SALE: PARKE-BERNET GALLERIES

CLODION'S "Nymph and Satyr," with its fluid outlines, delicate modeling, and playful subject matter, expresses full Rococo in the round. Signed and dated 1775, terracotta, fourteen and a half inches high.

inlay; and a commode by J. F. Leleu, which was purchased by order of George III in the public square at Versailles at the sale of the national treasures after the French Revolution.

The Sèvres porcelains of the Mrs. Henry Walters collection comprise the choicest obtainable examples from the Manufacture Nationale de Sèvres during its most brilliant period. Special mention may be made of a pair of rose du Pompadour vases superbly painted by Dodin with groups of Chinese figures in landscapes and modeled at the neck with white and gold elephant masks of which the curved trunks rest on the loop handles. From the *bleu du roi* group, one of the featured items is a garniture of three vases painted by Morin with military scenes. The collection contains, besides the important Sèvres porcelain, notable examples of Saxe, Nymphenburg, and Minton porcelains.

Its French eighteenth century sculptures alone claim for the collection the admiration of connoisseurs. Clodion's *Nymph and Satyr* is the companion sculpture to a group in the Louvre. Houdon's genius for portraiture is seen in the marble bust of Voltaire, and in a charming plaster bust of a little girl. By Falconet is a group of marble statuettes; a sleeping *Bacchante*, figures of bathers, and *Venus with a Dove* which was once in the J. P. Morgan Collection. A life-size marble statue of the nude *Ganymede with Eagle*, by Francin, originally intended for the park at Versailles, but given by the King to the Comte de Maurepas and eventually passed to the collection of the Comte d'Havincourt. In a tall plaster group by Pigalle entitled *L'Amour et L'Amitié* a young woman leans forward to caress the figure of the infant Cupid; it was Madame de Pompadour who posed for this sculpture, and the present



RAEBURN painted "Mrs. Scott Moncrieff" ca. 1810-12, using sure, brisk strokes for white gown, wine cloak, dark ground.



FRAGONARD'S early "Blind Man's Buff," painted ca. 1775: still reflecting the sensuality of Boucher, Fragonard interprets the dix-huitième theme in terms of his own gay, fresh colors and spirited brushwork.

work, evidently the study for the marble in the Louvre, was preserved in a Temple of Friendship on the grounds of the Château of the Princesse de Monaco at Betz.

The collection also includes remarkable examples by prominent workers in bronze of the Louis XV and Louis XVI periods. The talent of Gouthière is seen in a number of appliques considered to be among his finest works in this medium. Caffieri is represented with a pair of table candelabra in the form of clusters of endive foliage with sprays of flowers; Falconet by a pair of candelabra.

Of great importance is the Louis XV Beauvais tapestry depicting *The Toilette of Psyche* from Boucher's great set based on the mythological story and woven about 1750, when the royal Beauvais looms were under the jurisdiction of Nicholas Besnier and Jean Baptiste Oudry. Of equal significance is a Beauvais tapestry by Charron entitled *Apollo and*

Clytia, woven about 1760 and comprising one of Boucher's famous series called *Les Amours des Dieux*. Another tapestry from the Besnier and Oudry period at Beauvais depicts *Cephalus and Procris*. An important Gobelins tapestry after Coypel and Belle, dated 1792, depicts *Psyche Contemplating the Sleeping Cupid* and is identical with one in the Louvre. There are, further, *L'Evanouissement d'Esther*, a Gobelins from a series of seven depicting the story of Esther, signed by Jacques Neilson; two Soho tapestries after the painter Watteau; and several Louis XV Aubusson weavings.

Paintings of the Mrs. Henry Walters Collection comprise two evening sessions of the sale. The French eighteenth century school is lavishly represented. A highlight is the Fragonard *Blind Man's Buff*, painted in 1754-56. Two gems by Boucher with figures on a shore of a



ROCOCO DECORATION: Boucher's cartoon was used for this tapestry of "The Toilette of Psyche," woven at Beauvais ca 1750.

stream are the companion *Le Moulin* and *Le Cours d'Eau*, which were successively in the collections of the Barons Nathaniel, Arthur, and Henri de Rothschild. Hubert Robert is represented with two views of Italian inspiration. By Huet are two charming pendants, *La Leçon de Musique* and *Le Petit Dénicheur*. One of the finest of the French portraits is by Greuze, of *Ange Laurent de la Live de Jully*. The French school is further represented with two landscapes by Corot and various examples by Henner, Gérôme, Diaz, Rousseau, Ziem, Fromentin, Isabey, Fortuny, and Boldini.

Further interest is given to the two sessions of paintings by the inclusion of Romney's celebrated portrait from the Gary collection of Mrs. Christopher Horton, who as a "fascinating widow of twenty-four" married, against the royal wish, Henry Frederick, Duke of Cumberland, brother of George III. One of the best of Raeburn's women is also included: Mrs. Scott Moncrieff, also from the Gary Collection, dispersed in 1928, and is a replica by Raeburn of the portrait in the National Gallery of Scotland.

One of the greatest hand-knotted textiles in the world (more than 1,000 hand-tied knots to the square inch) is Mrs. Walters' Persian silver-woven silk rug with animals and European figures, attributed to the looms of Jaza (Yezdt) about 1640, based on some English textile of the period of Charles I (reproduced in colors, page 22). There is a great Ispahan carpet (twenty-four feet, six inches by ten feet, two inches) embodying the perfection of Safavid design in a field with soft patina of wine red lightening in areas to a delicate rose color, the border deep emerald. A magnificent Imperial Turkish rug with extraordinary preservation of coloring is woven with the "Damascus" pattern of feathery foliage and lily stems. Of further note is a beautiful Persian silk-woven rug of the Polonaise type.

Italian Renaissance bronzes feature a splendid group of *Hercules*, *Deianira*, and *Nessus* by the Flemish Florentine master Adriaen de Vries. From the bottega of Giovanni da Bologna there is a powerful *Hercules and Antaeus*, also *Hercules Slaying the Nemean Lion*, and by a Florentine master near to Sansovino there is *Jupiter and Eagle*, with the original plinth, a superb work distinguished by the beauty of the dark patina.

In a magnificent group of Renaissance jewels there is first of all the celebrated "Goldschmidt Jewel," an Italian sixteenth century gold-mounted enamel and carved carnelian agate set with precious stones, the most important Renaissance jewel ever to appear at public sale in America. The oval plaque of dark carnelian is carved in high relief with Mars and Venus, opposite whom in an irruption of rock crystal appears Jupiter as an eagle with spread wings; this plaquette is mounted in a gold frame crested with spinxes flanking an urn finial set on either side with an enamel cut diamond, and there is a basal pendant in colored enamels centering a ruby and hung with three pear-shaped baroque pearls. An enameled gold arm band set with pearls and diamonds has been called to be an original work by Cellini. A "knight's necklace" of South German sixteenth century origin was handed down in the famous Esterhazy family of Hungary and passed into the treasury of the Bishop of Kashau, one of the great collectors of the nineteenth century. A pearl, gold, and enamel jeweled pendant, South German, sixteenth century, is formed as a sphinx and derives from the collection of Prince Youssoupoff, St. Petersburg. Another of the precious Renaissance jewels of the collection is a gold enamel dolphin pendant set with diamonds, rubies and pearls. Among the many other examples of Renaissance jewels is a gold enameled eagle pendant, a gold enamel pendant depicting *St. George and the Dragon*, rock crystal and enamel gold, from the inscriptions certainly intended a Florentine carnelian cameo and intaglio double pendant mounted in as a gift to some princely ruler.

Several Gothic tapestries include two beautiful millefleurs panels, with birds and animals, and a Tournai tapestry entitled *Les Joueurs de Cartes*, which belongs to an extremely interesting class of scenes of rural life executed at Tournai about 1480-1520, depicting both nobles and peasants enjoying the sporting and social pursuits of the age. Of further interest is a fine group of Renaissance bronze and silver medals, Gothic and Renaissance watches, boxwood and ivory carvings, and a small group of Gothic and Renaissance furniture.

A highlight of the sale is the "Rubens vase." Of oval section in translucent light brown agate and carved on both sides with high relief and with interlacing foliations and vines, it dates in the Graeco-Roman period and is traditionally believed to have belonged to Rubens. Among the collections of which it has formed a part of are the Hamilton Palace collection, and the S. Wertheimer and the Alfred Morrison collections, London. A rare Egypto-Roman gold chain necklace with medallions of coins dates to the third century A.D., and a Byzantine gold necklace of the fifth century which consists of twenty-four discs alternately plain and of rosette form, is hung with a pectoral cross set with gems and with five mystic Greek letters on the back. In relation to the Classical art of the collection, there is a choice group of gold reproductions of Greek and Graeco-Roman jewelry by Giacinto Melillo of Naples and, also by Melillo, wrought silver copies of Roman treasures.

The first and second sessions of the (Continued on page 33)



BY J. F. LELEU, this amaranth and hawthorn marquetry commode reveals both the decorative richness and the simpler outlines of the Louis XVI style.

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THE ART FOUNDATION COLORPRINTS

Series K (Near Eastern Art) No. 1

YEZDT (?), CA. 1640

PERSIAN SILVER-WOVEN SILK RUG

(on overleaf)

The European inspiration of its subject matter is one of the most remarkable things about this magnificent weaving, an outstanding example of hand-knotted technique. The costumes and handling of the figures on the border suggest that they may have been copied from an English textile, possibly a piece of needlework, of the period of Charles I. More indigenous, however, is the field where meadows enlivened by flowering shrubs, birds, and animals are depicted in the Persian tradition and symmetrically arranged along the longitudinal axis.

The rug is woven in silks, gold, and silver threads, and has more than a thousand hand-tied knots to the square inch. F. R. Martin has dated it circa 1640, the period of the European costumes, and has attributed it to the looms of Jzad (Yezdt), in central Persia.

(Size of the original: 7 feet 7 inches by 5 feet 8 inches)



MRS. HENRY WALTERS COLLECTION (PARKE-BERNET GALLERIES)

PERSIAN SILVER-WOVEN SILK LANDSCAPE RUG WITH ANIMALS
AND EUROPEAN FIGURES, CA. 1640



LENT BY THE CARNEGIE INSTITUTE TO THE MARIE HARRIMAN GALLERY

ROUAULT: "THE OLD KING," begun 1916, completed 1936

THE ART FOUNDATION COLORPRINTS

Series H (French Painting Since 1800) No. 4

GEORGES ROUAULT (1871-)

THE OLD KING

(on overleaf)

Representing perhaps a David, a Herod, or a Sennacherib, this intense and devout picture by the most vehemently original of twentieth century artists was started in 1916 and only completed in 1936. Curator of the Gustave Moreau Museum in Paris until the outbreak of the War, Rouault was born during that other German invasion, in 1871. His work does not fall clearly into periods, and the style represented here, in which he still paints, appeared as early as 1908.

Before becoming a pupil of Moreau, and later a member of the Fauves, along with Matisse and Derain, he worked in stained glass, a training which has affected him deeply. His heavy black lines, used to separate the areas of tone, create an effect somewhat like that produced by the leads in the thirteenth century windows at Chartres, also recalled by Rouault's intense reds and blues. In essence, however, he is as independent of any past expression as he is of his contemporaries.

(Size of the original: 30 1/4 by 21 1/4 inches)

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Grosz: Post-War Pilgrim's Progress

BY ALEXANDER DORNER



GROSZ," said the mind-reading mentor with mild severity, "Grosz, I think you are treading the path of sinners." And the fifteen-year-old Grosz blushed and threw away his prized collection of pictures of girls clipped from papers and periodicals. That was all there was to that. But when fifteen years later the whole reactionary bourgeoisie raised its menacing finger and warned him sternly that he was sitting in the seat of the scornful and that nothing was holy to him, the situation was not so simple. Grosz would not become a good boy. This time the mentor-bourgeois was on the defensive and Grosz was the victor. A whole intellectual generation in Central Europe after the World War had learned to look with this artist's eyes through the hypocritical mask of the greedy, through the glittering uniforms to the butchers' hearts behind them. They had learned to recognize behind the obliging smile the murderous coldness of selfish calculation. Grosz had uncovered the stupid cruelty of racial pride, the brutality of justice tamed, the dangerous stupidity of the humdrum. One could not walk the street nor attend a meeting without seeing with the second sight of this man's vision. Nobody will ever be able to say how much it was due to George Grosz that the gods of the Imperial era were broken (though perhaps only for the moment) in the mind of any thinking German. And from Central Europe his influence spread in all directions. Thousands of intellectuals in the world became Grosz addicts.

This would not have been possible if acid sarcasm had been the only string to his bow. The secret of his enormous radiating and permeating power is the positive philosophy behind his work. When he cried, "*Ecrasez l'infame*," he was fighting for a positive new ideal world just as vigorously as had the classical mocker, Voltaire. Behind all his sarcasm there stood the vision of hope for a new Europe, free and progressive, for a human society ruled with more justice and a more Christian spirit.

Art for art's sake must always be nonsense to him, art that does not help society a farce.

"What else is your creative indifference and your abstract babbling of the timelessness of art, than a ridiculous useless speculation on eternity? Your brushes and pens which should be weapons are hollow straws. . . . This I write instead of enumerating . . . the stupid contingencies of my personal life as date of birth, family tradition, school visit, first long trousers, artist's pilgrimage, innate urge to work, first suc-



WALKER GALLERIES

SNOBISH PRUSSIAN SOCIETY under the lens: "*Es ist erreicht*," which can be roughly translated "We got there," done in '29. "Self-Portrait," 1936 (top).

cess, etc. The ado about the Ego is entirely non-essential." With such refreshing words the George Grosz of the 1920's shrugs off prying curiosity about his personal affairs. Nevertheless: there was, or still is, a little town in the backwoods of Pomerania; there he grew up as have tens of thousands of others of his kind. First he was fascinated by the blood and thunder stories and dime novels of Nick Carter and Fenimore Cooper, the despair of decent thinking people, then he revenged himself on the rigid and stupid discipline of an old fashioned school system, and later was smothered and tamed by the Romanticism of Moritz von Schwind and Ludwig Richter and the smirking historical genre pieces of Gruetzner and Diez. As a normal outlet this same tough youngster took to painting earthy caricatures of teachers and less menacing fellowmen. But all this does not foreshadow the later Grosz, for none of his many sketches of that time indicate any outstanding quality.

I am rather inclined to think that Grosz's violent feeling for justice and his resentment against suppression brought him in conflict with his world and forced him gradually into his own path. Probably



WALKER GALLERIES

GLUTTONY attacked by Grosz in his 1926 drawing, "Alone in the World."



WALKER GALLERIES

GROSZ'S TUMULTUOUS new landscape style: "Cape Cod," done last year.

it all started in an episode with a school teacher who slapped him in the face, unjustly—he slapped back. Grosz had to leave school, and no longer qualifying for a proper bourgeois position, was forced into opposition and criticism of a narrow world. His dream of being an artist became the escape from this plight. With insufficient financial means, Grosz underwent the spiritual and physical misery of two years of plaster cast drawing at the Dresden Academy, ending up more dissatisfied than before. The Art-Nouveau atmosphere under Orlik in Berlin suited him better, and in 1912 a short interval in Paris, working at Colarossi's, gave him an idea of what he wanted to do. About this time he began to contribute drawings to humorous magazines—Feininger did the same—and got a good deal off his chest. But the thing that really set the machinery in motion was the revolutionary exhibition of the Italian Futurists in 1913.

Then came the World War with all its misery and horror. Grosz saw active service, but the inner insult it did to sensitive people like himself, forced all the accumulated urge for a new and better world into expression through his hand.

Coming back to the Germany of revolution and inflation, his first reaction was to join up with a Dadaist group, write poetry, even tour the countryside giving performances at which he supplied not only most of the ideas, but dancing and singing as well. Again dissatisfied, he associated himself with the *Neue Sachlichkeit* movement and, though not entirely in sympathy with their methods, agreed fundamentally with their aim to establish a clearer vision.

At this time his main aspiration was to be an illustrator, and in the 'twenties besides his contributions to humorous magazines, he turned out several portfolios and illustrated books. *Das Gesicht der herrschenden Klasse*, *Der Spiesser-Spiegel*, and *Ueber alles die Liebe* give an X-ray analysis of a deteriorating world. Grosz penetrated the frontal, superficial, conventional arrangement, dissolved it, and built up a new order. He uncovered associations which could not be shown by orthodox means. His figures are isolated symbols, distorted, reduced to a few expressive, interpenetrating lines. The fighting George Grosz draws and paints in a new and wider order of representations. In content

and form he has overcome the tradition-bound world of his youth.

We all know his fight was in vain. What he, and with him the best in Europe, hoped for—the birth of a new integrated culture—has broken down. Grosz was one of the first to leave—before the actual collapse—the scene of so many gallant fights. In 1932 he needed only the Art Students League's invitation to come to New York and join their faculty as guest-instructor.

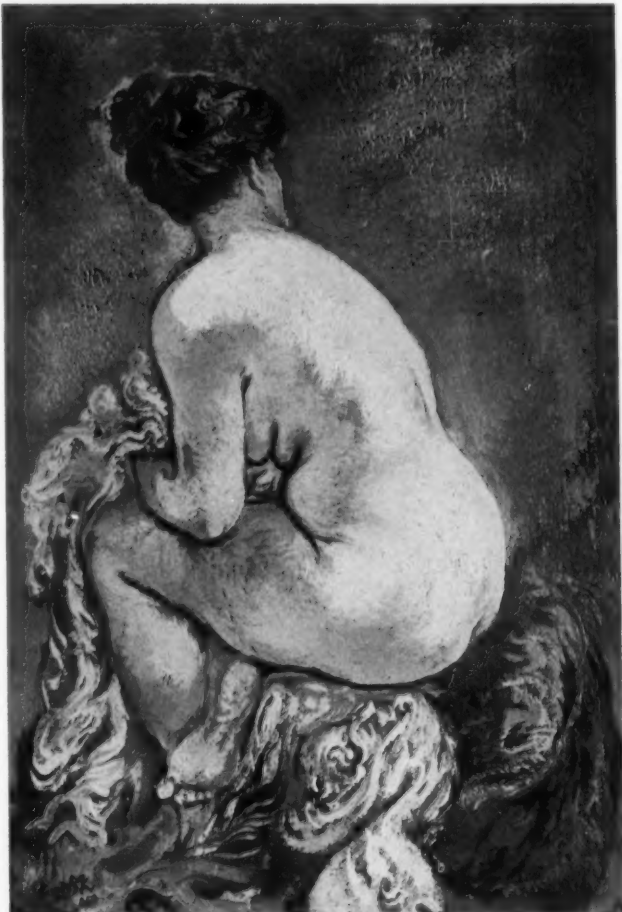
Up to this time Grosz had done little painting, and that more in the spirit of a colored drawing than with his present rich feeling for pigment. America wrought a two-fold change both in his style and in his content. After the tense concentration, the constant sharp fencing between ideologies, life here seemed spacious, moderated in tempo and expression. Grosz's hot, quick fighting spirit found no echo in the cool breadth of America. It didn't fit in, it seemed too negative.

At first the satires persisted in the new environment; then Grosz started to become positive—outwardly positive—a desperately difficult, seemingly impossible, change of his whole disposition. This was the hardest period of his life: to slough off what had been created by birth, surroundings, experience, and painful growth. Of these days we have

a magnificent document, the 1934 *Lower Manhattan* (reproduced on the cover), his first important oil and an initial step in the direction of the Expressionistic landscapes of 1940.

What we see from George Grosz's hand in the current exhibition at the Walker Galleries is the consolidation after this inner change, which shook him to his foundations like a grave illness. What has survived of the old Grosz is his deep sincerity and earnestness. He wants to be positive so he emphasizes tradition. "Serious painting," he calls it. His nudes are that: they stand up against any Pascin for technical skill. But his landscapes are different. There the inner excitement is still trembling. A deadly sadness, as of Ryder, lives in them. Dunes, plants and man's work disintegrate in a whirling movement. The old thunder is still growling dimly and from far away. "One should not be cynical," the new Grosz confesses. Nevertheless, he cannot help thinking that "the inferno is here now, not afterwards."

(Continued on page 39)



WALKER GALLERIES

LUSCIOUS SMALL nudes in feathery brushwork, another 1940 innovation.

ONE OF THE EARLIEST OILS, "Portrait of Max Hermann," dated 1925.

STAEDTISCHE KUNSTHALLE, MANNHEIM



THE PASSING SHOWS

GEORGES ROUAULT

UNTIL the last few years Georges Rouault has undoubtedly been regarded even by the more unconventional French as an original. The museums and the public would not buy him. It took men of religious sensitivity, a Huysmans, a Maritain, or Moreau his master, to see that there was a completely different artist, one who would yield nothing to worldlings and to false sentiment. Through real suffering, through excellent knowledge of the oppressed, he saw that both the world and conventional religion needed an overhauling. With such suffering as he has always depicted in his paintings now characterizing the lot of his own country, he is the prophet of the way.

The Marie Harriman Gallery renders a distinct public service in making available to New York many of the pictures in the Rouault shows at the Boston

now at the Riverside Museum, has been arranged by the Mexican Government in coöperation with the Pan-American Association. The directness and naturalness with which these children between the ages of eight and twelve see the life which goes on around them is extraordinary. When they paint a crowd of people in the street, you feel the surge of numbers. When they suggest the planted rows of crops and arrange a group of fields into a design, they show an understanding of space and an ability to see the beauty of pattern inherent in a cultivated landscape which gives the spectator a new way of seeing these things himself.

Too much can hardly be said for the results obtained in the 1932-33 period when the American artist Elsa Rogo started her teaching of art in the public school of Taxco. The work of this group is vastly more expressive than the later paintings, which are the result of practically undirected effort. The exhibition rouses speculation as to the method by which the best work was evolved. It is, at any rate, as fine and inspiring an exhibition of children's art as this reviewer has seen.

J. L.

even in its unfinished state, while her *Portrait of Alan* is an unusually natural and unposed study of a child.

J. L.

STONOR; WOLFE

THE American-British Art Center is showing charcoal drawings—"They Also Serve"—of bomb-wracked Londoners by Jessica Stonor. Weeping mothers, sleeping children, children and adults running from bursting bombs are familiar subjects which Miss Stonor handles with grace. The bare outlines, the decisive gestures—that is all that is necessary in these powerful, brown-matted sketches. A child screaming while calmly held in the arms of his father is pathetic, as are the mothers whose handkerchiefs cover their faces.

Edward Wolfe, who lost twenty years of canvases when a bomb hit his studio, is the other exhibitor at the Center. Since nothing is left of his production in England, he is showing work that happened to be in this country. It is of Morocco, done years ago and in the reds, greens, and yellows that made the early paintings of Matisse outstanding.

J. W. L.



AMERICAN-BRITISH ART CENTER

JESSICA STONOR: "Raiders Overhead," charcoal drawing.

compositions as well as dexterous large pencil drawings and his popular lithographs.

D. B.

JOSEF SCHARL

NINE years ago in Berlin Josef Scharl was given an exhibition at the Nierendorf Galleries in whose New York establishment his paintings now hang. In 1932 he had already shown his work with Klee and Kandinsky, and had sold paintings to the cities of Munich and Nuremberg. Born in Bavaria, Scharl combines a birthright of great coloristic strength and the tradition of exaltation which produced the Passion Play.

You feel these two strains in his current show, which seems to fall into two categories. There are works of

FEDERICO CASTELLON

SO MUCH sound progress marks Federico Castellón's exhibition of recent work at the Weyhe Gallery that we are impatient to see what will come next. Hopes can be high, since he is to enjoy the benefits of a Guggenheim Fellowship. This young, Spanish-born artist has accomplished a great deal to date, a fact that seems all the more remarkable when you learn that his only formal training was a high school art course in Brooklyn.

For this reviewer, his most impressive innovation is a series of figural panels executed on board in rich tempera tones, and treated with an all-over resist ink process which enhances the modeling and produces a marvelous surface quality. The themes are simple, based on Biblical and mythological subjects, while the style, marked by his own autograph throughout, sometimes reflects wooden Flemish primitives and sometimes, as in *The Judgment of Paris*, a Michelangesque mannerism. If he could find a way of achieving the same surface effect on a material more permanent than board, these would make remarkable murals.

In the oils, he has abandoned both the slick technique and the Surrealist subject matter of his earlier work. However, they are more literary, and, for us, less successful than his splendid temperas. On canvas, Castellón uses colder and harder colors to state complicated allegories of chaos.

This artist has always been an adept draftsman whose graphic works, whether they depict his characteristically elongated figures in simple outline or with complicated hatching, usually make the mark. The present exhibition includes all the mediums in which he works and offers tiny ink studies for his painted



WEYHE GALLERY

FEDERICO CASTELLON: "Judgment of Paris," tempera and ink.

BELLOWS LITHOS

THE gallery of H. V. Allison & Co. follows its fine exhibition of little-seen Bellows paintings with another of forty-odd equally rare Bellows lithographs and drawings. How moderate are the bathing beaches of Bellows, vintage 1920, compared with those of Marsh and Laning a generation later! Bellows in this lithograph is positively static; he has a point of rest. Other good prints are the *Nude Study* and *Irish Town*, with much play of light from the chimney-top. The drawings are more *mouvementés* and include *Landscape in the Catskills*, *Putting an Insane Man into a Straitjacket*, and *Tin Can Battle*.

J. W. L.

SCULPTURE GROUP

WIDE contrasts in style are apparent in the exhibition of sculpture at the Fifteen Gallery in which small groups by Sybil Kennedy, Cornelia Chapin, Genevieve Hamlin, Doris Caesar, and others are being shown. Mrs. Caesar's *Sorrowing Girl* is an emotionally moving study, and her drawings which are hung with her work show an unusually direct and easy transition from one medium to another. Miss Hamlin's two figures called *Rhythm in Walnut*, *Woman and Man* are beautifully balanced in mass, and so restrained that she gets a sense of movement without resorting to extravagance. Both poetic and witty are the elongated plaster figures by Sybil Kennedy. Among them *Refugee* is memorable. No one carves animals more satisfyingly than Cornelia Chapin. Among her works here is the astonishing *Giant Snail* in pinkish stone. Surely if a snail has a soul she has caught its essence. *Squirrel* by Elizabeth Poucher has distinction



MARIE HARRIMAN GALLERY

GEORGES ROUAULT: "Self-Portrait," gouache.

Institute of Modern Art, the Phillips Memorial Gallery, and the San Francisco Museum of Art. From the early *Crucifixion* of 1896, so Romanesque, so geometrical, and yet—paradoxically—so quivering with expression, to *The Old King* (see colorplate, page 23) of the Carnegie Museum, painted two generations later when intensity of color rather than of morality moved him, we have a counter-current type of artist and thinker. It is as though, in the glowing backgrounds of his landscapes, like Mr. Venturi's, he foresaw the red glare of war. The conventional may love him not. But he walks in light.

J. W. L.

MEXICAN CHILDREN

THE exhibition of over two hundred paintings and sculpture by the school children of Mexico, which is



THE CENTURY ASSOCIATION
FRANCOIS ROUX: "Packet Ship Poland, New York."



UPTOWN GALLERY
CHARLES HARSANYI: "East Maspeth in Winter."



MARIE STERNER GALLERIES
PETER FINGESTEN: "Sad Cupid," cement.



ARTISTS' GALLERY
JAMES STERLING: "Creek at Salisbury."

ESTEBAN VICENTE: "My Family."

BONESTELL GALLERY



brilliant color, such as his caricatures, the flower painting called *Old Sunflowers*, and one or two still-lives. There is no shadow to dim their radiance, and no feeling of depression haunts their positive accent. But turn to the *Death of Don Quixote*, or *Broken Masks*, or *Trio*, the travesty of human beings in which he describes the heads of Nazi soldiers, hideous automatons caged in their war paraphernalia. His color, especially in backgrounds, is dramatically subdued, and the face and form of the *Don Quixote*, for instance, a frightening combination of yellow-greens and sulphurous greys. The same tremendous vigor of form is here, but the desperation of life in Europe has motivated the artist's whole interpretation. Most of the gayer paintings have been made in this country. Only *Portrait of a Refugee* stands as the link between two worlds. Brilliant, singing color is used to describe the bewilderment of this psychological stalemate in a characterization of tremendous power and insight.

J. L.

CHARLES HARSANYI

ABANDONING his formula of flatly painted houses seen as design, Charles Harsanyi at the Uptown Gallery is showing work done in the last three years which strikes a new note. There are a number of the familiar street scenes on the edge of towns, but they are described with more vigor, and their glistening surfaces reveal more interest in the pigment itself than Harsanyi has shown before. Among the figures, which are thoughtful characterizations, *The Fighter* stands out because of the artist's color, subdued, yet full of variation within a narrow range. The glimpse through a window at a warm red house is effective in contrast.

Self Portrait is also successful, both as a figure painting, and because of its spaciousness and easy incorporation of the artist's wife and child into the composition. The focus of attention is not wholly on his portrayal of himself; other phases of his life are suggested, presenting an unusually well-rounded idea. *Afternoon in Gloucester* shows Harsanyi's growing interest in capturing special atmosphere. *Gas Tank*, for its design in color, is memorable.

J. L.

JAMES STERLING

THE canvases of James Sterling glisten with the thick rough pigment which he lays on with a lavish hand. His work, now at the Artists' Gallery, has not been seen in a one man group for four years and, though he has grown in the interval, the same basic characteristics still assert themselves in his style. As a landscapist, his first interest is in mood, and in the current group, *Salisbury*, with its quiet, rather dimly described water and trees, has definite feeling for atmosphere. Of the landscapes, this is best, partly because of its soft, melting color, partly because it gives a more acute sense of distance than the others.

Among the figures, Sterling's delight in warm, rich hues is striking. Figure

by the Window, with fine contrasts, both in color and mass, is his most successful. He is a painter whose taste will always deter him from color which is too bold, so we would like to see him experiment freely, for it is when he is most daring in this respect that he most delights the eye.

J. L.

HISTORIC MARINES

A CHAPTER in American painting that tends to be forgotten is that of the ship paintings. It would have been curious if the era delineated with such literary skill in *Java Head* had never been reflected on canvas and paper. After all, the history of Salem is mostly dependent upon the sea. Salmon and Birch, yes, drew portraits of our sailing vessels, but there were many others of equal talent. These artists knew their rigging, yet often also had the creative designer's feel for abstract patterns and atmospheric color.

This era of the clipper ships bursts on us again in a glorious and unusual show at The Century Association. Arranged by Walter Whitehill of the Peabody Museum of Salem, whence a number of the contributions come, the pictures are done by various hands from the able François and Frédéric Roux to an anonymous Chinese and a Neapolitan. Among the best are the *Schooner Yacht Wivern*, built in 1866 and painted by one Burnham. Corné's watercolor, dated 1799 in Naples, of *The Mount Vernon*, is one of the earliest. This medium rather than oil was first employed and, since the paper has foxed with time, it redoubles the antique atmosphere. Two ship's figureheads, life-size, complete a most engaging show.

J. W. L.

VICENTE; BAXTE

CONTINENTAL variety was offered at Bonestell's where paintings by Esteban Vicente and Michael Baxte were presented until April 9. In his portraits of children Vicente, a Spaniard, derives from what might be called the Velazquez tradition: that is, he paints the youngsters broadly and objectively, and he pays them the tribute of making them ugly when he wants to, and always important. The backgrounds for the portraits are plainly brushed, but this artist can dash out a landscape which is green and Impressionistic.

Derain seems to have been the strongest influence behind Baxte, who gives us firm still-lives and landscapes with the sweep of tree and glow of color associated with the work of the former. Of the paintings of Africa, Italy, Vermont, and Mexico (where he is now working) the Italian view, with terracotta earth and blooming trees, is a favorite.

D. B.

PETER FINGESTEN

WHAT can happen to a child prodigy when he reaches the age of twenty-five is encouragingly told in Peter Fingesten's first New York show of sculpture at Marie Sterner's. He quali-

fies as a prodigy since he had his first solo show at sixteen, and, at twenty-three, exhibited jointly with Picasso at Milan. The son of a Tyrolean etcher, he was trained at Berlin, Paris, and Milan, and has been in this country for the past two years.

It would be enough if his only contributions to date were the mediums which he has developed; stucco and cement which you could swear are bronze and wood. But in an energetic effort to defeat ennui his style breaks out in all directions, and there are some interesting results. He can get away with sculpting a painter's subject, as in *Sad Cupid*, or he can take a traditional theme like the *Annunciation* and give it a novel and tragic turn. What Fingesten likes best is to defy the rules of gravity by making a charming torso float in the air or by suspending a head on an arm which emerges from nowhere. At this stage, he is fertile and bombastic.

D. B.

WILLIAM HEKKING

TAKING time off from his activities as an art educator and as Director of Buffalo's Albright Gallery and of the Los Angeles Museum, William Hekking turned to the sea, which he depicts in oils at the Newton Galleries. Because of the positions which he has held, he has exhibited only rarely, and, though he has been painting for years, this is his first one man show. The marines have the authentic swell and brisk wetness of Waugh. The North Atlantic has furnished the primeval fury for most of them and the coast of Greenland, where the artist went on a scientific expedition, is shown glorified by the aurora borealis. The windy and plunging, fine-lined etchings give you a feeling of participation, of listing with the boat from which they were drawn. Shaggy, a child with a pet, shows that Hekking can paint a human with the same assured brevity with which he attacks the sea, a talent also affirmed in some pencil drawings.

D. B.

A. E. GALLATIN

CALM, order, and clean cool color mark the abstract paintings by A. E. Gallatin at the Willard Gallery. There is occasional reference to the concrete world in the shape of a pitcher, hints of primitive art in decorative details, and in one painting which is all blues of varying intensity, the focus of the design is an eye. Even this last, which can be so sensational in the hands of an artist working for dramatic effect, seems not at all strange, but only an element in a natural and carefully worked out design.

Gallatin began to paint pure abstractions only about five years ago. The current works seem a logical outgrowth of his earlier still-lives which are more concerned with the juxtaposition of forms and color than with any reflecting of actual objects. If the patterns in flat areas of salmon pink, cream yellow, grey, or in suave blues or warm red-browns are complex, they are logically interrelated and isolated on back-

grounds, so confusion. Neither colorally helter-skelter of careful taste.

ARTUR

SHOWING in this Souto painting which call embroidered native Spanish with a high always man. The picture very complete yellow hour and a series recently in successes Havana's latter you plays on the dark purple and fruits seems to mind. Lus Souto her aware of reverse of

The car leads to go in for as the one in 1935 a negie. Souto sharply of same inse a onetime he has com able acad

MARJO

TASTE

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WATE

A PROA tional color is issue. Bu seventh S wildernes shows flo though n

grounds, so that they have no sense of confusion or clamor of harsh color. Neither coldly intellectual nor emotionally helter-skelter, they are the product of careful experimentation and excellent taste.

J. L.

ARTURO SOUTO

SHOWING his oils for the first time in this country at Knoedler's, Arturo Souto paints with a somber richness which calls to mind the gold-bullion-embroidered church vestments of his native Spain. Like Rouault, he works with a high proportion of black, yet always manages to let the color through. The pictures are broad, very serious, very compelling, especially the golden-yellow house in the *Environs of Brussels* and a series of Negro types done more recently in Cuba where his recurrent successes led to a one man show at Havana's National Gallery. Among the latter you can't miss *Fruit Girl*, which plays on the theme of a blue-black skin, dark purple bodice, lime-yellow scarf, and fruits of that golden-yellow which seems to be the special color of his mind. Luscious as the combination is, Souto here as elsewhere makes you aware of a peculiarly Spanish trait: the reverse of the desire to please.

The carrying power of these pictures leads to a suggestion that the artist go in for more mural decorations such as the one hung above the stairs, which in 1935 attracted attention at the Carnegie. Souto's watercolors are sketchy, sharply observed, full of waves of the same inscrutable dark atmosphere. For a onetime winner of a Prix de Rome, he has come a long way from such amiable academicism.

R. F.

MARJORIE PHILLIPS

TASTE in subject and coloring dominates the able painting by Marjorie Phillips at the Bignou Gallery. You would expect this in work by the wife of the celebrated connoisseur, Duncan Phillips. You might expect, too, that she would be affected greatly by the wonderful collection with which she lives. However, though she voices homage to Cézanne in a thousand ways, she manages to retain a certain amount of independence both from the French and from her teachers, Boardman Robinson and Kenneth Hays Miller. The Cézannesque landscapes, painted thinly in blues and greens and exquisitely embroidered with trees, are fine. But Mrs. Phillips seems to be at her charming best in small still-life arrangements which glorify the shape of a ceramic bowl or present a solidly painted bit of fruit.

D. B.

WATERCOLORS

PROPOS the Brooklyn International, the state of American watercolor is discussed elsewhere in this issue. But it is the season, and Fifty-seventh Street has become a watercolor wilderness in which a series of one man shows flourish. These small exhibitions, though not all of the same quality, con-

tain strong work. They are not, however, distinguished either by the humor or by the serious figure painting which gives such sound variety to the International, and the subject matter for the most part is confined to the conventional out of doors scenes standard in the medium. Nevertheless, the adjectives fresh, fluent, free, verdant, and virile can be tied up in a May basket and placed on the doorstep of each of the four artists grouped below.

John Whorf, showing at Milch, comes first since he is an undisputed master of the older Bostonian manner of Homer and Sargent. He is full of such technical tricks as the streaking of Chinese white to capture blowing snow or the foam on the crest of a wave, but his approach remains traditional. Although in paintings of Provincetown and Canada he gives us nothing which might not have been done forty years ago, more inventive watercolorists have much to learn from his virtuosity.

Karl Oberteuffer at Kleemann's is another Bostonian—one who only takes a bow at the tradition to which he refuses to be confined. He is deft, and he seems to poke almost as much fun at his own variety as at the ladies whom he pictures at their easels by the seaside. He can do a Whistlerian nocturne or a boisterous sunset; he can paint the sea in Impressionist dots, or calm it down to flat areas of grey. We like him best when he prepares a paper with a pink ground, paints a subtle grey watercolor over it, and invites us to inspect the scene with him as if through rose colored glasses.

Paul Sample, currently at Ferargil, stresses the fact that he likes living at Hanover as Dartmouth's artist-in-residence, and his breezy watercolor landscapes, painted mostly in that region, attest to his enjoyment of the countryside. A student of Jonas Lie's who has lived in all corners of the United States, Sample made himself one of America's ranking "primitives." The tightness is disappearing, however, and his recent papers have a dashing sweep.

Frederick Alan Counsel at the Number 10 Gallery is new to this city. A Pennsylvanian, his pictures of his native state are full-toned with rounded contours but without much distinction. When he puts figures in them they are cubically assertive. The portraits are no more successful than is usual in this medium.

D. B.

MEXICANS

THE Perls Galleries' first class Mexican show which opened a few days ago is, as was intended, a cogent argument for McKinley Helm's *Modern Mexican Painters*. The works shown here, which likewise illustrate the book, compose Dr. Helm's private collection assembled with something more than the usual loving care during his two years of fact finding in Mexico. Individually compelling pictures, they offer many of the younger and less known names—that generation which in cross-section shows how really important and far-reaching this country's artistic revolution was.

In *Las Dos Niños* Galván offers a

beautifully luminous, highly sophisticated composition on one of the favorite Mexican "naïve" themes: a couple of large-headed, heavy-limbed children. Maria Isquierdo has a glorious red and magenta circus touch, a feeling for animals that reminds you of Franz Marc, a precision of composition that puts you in mind, again, of the Cubists. Meza is the twenty-one year old prodigy being groomed, they say, to one day step into Rivera's shoes. His *Cargador*, what with unseen hands tearing at his vitals, a Surrealistically detached arm, and ferocious sunlight, is quite an alarming picture. Montenegro is a beguiling story teller, though by the time the lovers in effigy, the trampled bridal bouquet, insanity, suicide, and the shadow of Death have come into the house, the effect is decidedly Surrealistic, too. There is a beautifully colored Cantú landscape which turns out to be that inevitable hat, cactus, and cartridge belt, only far more subtle than usual. All these men seem more interesting than the big names, who are represented too. It must be conceded though that Siquieros' *The Giants* and monstrous baby, all done with Sherwin-Williams Duco shot on with a paint gun till it drips, make their own kind of high spot in the show.

R. F.

LISA MANGOR

THE Montross Galleries present Lisa Mangor, whose faintly colored, drabbish oils are best when she has a bunch of cut flowers still in their green oiled paper to reproduce. Then, etched as it were against the dull brown Kuniyoshi-like background, her colors come to life quickly. One wishes that some such presto could be incanted over the other pictures, though *Homework Hour*, in which the student is actually asleep, is a nice color scheme and leavens the rest of the show.

J. W. L.

J. M. HANSON

MIX English reticence and Ozon-fant's simplification of shapes and you get the essence of the style of J. M. Hanson, a native of Halifax who was trained at London and Paris. His paintings at the Passadoit Gallery demonstrate that he has a lyrical gift (one imagines that he might write good poetry) and an ability to describe solid cylindrical forms. There are some ambitious figure subjects, but we would choose a sunset enframé by a tree, and the haunting *Dusk*. His idea of reducing color to a point where only two tones appear in a single picture is an interesting one, but the colors themselves—usually grey and orange—are not particularly pleasing.

D. B.

HARRIET OGDEN

A LANDSCAPIST of considerable scope and charm is now exhibiting her oils at the Guy Mayer Gallery. Harriet Ogden, who studied under Guy Pène Du Bois but whose style resembles his not in the slightest, chooses



KLEEMANN GALLERIES

KARL OBERTEUFFER: "Full Moon," watercolor.



BIGNOU GALLERY

MARJORIE PHILLIPS: "Locust Trees in Spring."



PERLS GALLERIES

MONTENEGRO: "L'Epicierie du bon poète."



LENT BY MR. BUFORD LORIMER TO M. KNOEDLER & CO.

ARTURO SOUTO: "Reverie," watercolor.

LISA MANGOR: "Homework Hour," MONTROSS GALLERY



the country around Mt. Desert, Maine, for her work. It may well be said to be a labor of love. Miss Ogden is reported to be an amateur, and this her first show, but she doesn't paint like one. With a happy faculty of fuzzing out the foreground, she makes the background extremely significant. She is best on the smaller scale. Such pictures as *Schoodic Point*, *Cowyard* (a fine lake), and quite a few others attest this. But the show is remarkable for its maturity, technique, and sensitiveness. It is altogether likely, because of Miss Ogden's modesty, that she will be greeted by a lukewarm press, which would be grossly unfair to these pictures. J. W. L.

CHILD PORTRAITS

NOT only knowledge but a special flair is required of the portraitist who ventures to record a child, for the trick isn't the setting down of the indefinite features: he must capture the evanescent expression. Most of the artists now showing at the 460 Park Avenue Gallery have mastered the trick, and there is range in price (seventy-five dollars to thousands) and in points of view. A neat piece of showmanship illustrates this at a glance: there are portraits by Barbara Comfort and Henriette Wyeth both depicting an attractive young imp named *Lisa*. In Comfort's picture she is pigtailed and about to stick out her tongue while in Wyeth's she is angelic as you please with golden locks and a bunch of flowers.

Large group pictures show that the day for this sort of thing is by no means past. John Koch and Simka Simkhovitch bring adults and children together in truly contemporary canvases demonstrating their abilities as portraitists and as composers. John Young-Hunter and Howard Hildebrandt contribute groups treated more traditionally. Also suited to large rooms are compositions like that by Wayman Adams, who notes a decorative full-length figure briskly.

In a smaller scale, Gardner Cox makes a splendid picture in which the child is recorded with dignity and probably with fidelity. Sue May Gill and Lydia Field Emmet will please any grandmother, while McClelland Barclay can get the best aspects without being too obvious. Notable for character, color, or pattern are canvases by Bernard Lintott, Eugene Leake, Gail Symon, and Martin Bear. D. B.

FIVE WOMEN

FROM Paris to California come the pictures by the five women now showing at the Vendome Galleries. The French trained Anne Escher seems to us to have the most zest: a finely textured oil still-life in which she has dared to paint red oak leaves on orange velvet is a successful *tour de force*. She knows how to make a figure stand out against a dynamic background. Beth C. Hamm of California runs her a close second with tricky watercolor arrangements of shells, mirrors, and Indian potteries which, while ably representational, have all the qualities of line and pattern



460 PARK AVENUE GALLERY
GARDNER COX: "Portrait of Mazie."

found in non-objective pictures. Estelle Orteig is a pupil of Jerry Farnsworth who can get glow into her figures and an air of easy informality into her portrait compositions. Elizabeth McNoyes, another Farnsworth student, and Julie Brush, who contributes hazy and atmospheric pastels, also show. D. B.

WATERCOLORS

SHOWING five or six watercolors or drawings each, the Buchholz Gallery has arranged an exhibition of works by Picasso, Braque, Gris, Léger, and Klee. Here also are the lesser known Masson and Beaudin, whose 1940 product comes from the concentration camp in France



BUCHHOLZ GALLERY
JUAN GRIS: "Portrait of a Woman," pencil.

where they are still working. The slightly Surrealist overtone in the work of the former is most effective in his ink drawing *The Mexican Temple*, in which his understanding of Aztec harshness and strength asserts itself in a curious *mélange* of elements. Of Beaudin, *The Tree and the Rose*, his most complex arrangement, is memorable. One is haunted by the delicacy of all these watercolors.

Among forty or so other works there is a wide range in periods as well as talent. Look at the wonderful linear freedom in Picasso's *Serenade*, 1932, in a scrolly technique so often and so badly imitated; at Klee's *Jester*, 1924, almost monotone, but tremendously evocative in its subtle psychological im-

plications; at Léger's *Still-life* made last year, its clear, high background color arbitrarily combined with the sharp black surrounding lines of the pattern; and at any of Juan Gris' exquisite pencil drawings. The *Coffee Grinder*, 1916, is acutely perceptive of Cubist form, yet still holds its own against it. J. L.

FLOWER PAINTINGS

THAT a beautiful picture can live in harmony with art objects of almost any epoch is the point made at the Drey Galleries. Here modern French and American floral paintings hang in an Italianate room surrounded by Mex-



VENDOME GALLERIES
ESTELLE ORTEIG: "Morning Light."

ican sculpture, mediaeval bronzes, and so on. But even without this program, the shimmering display would be worth looking at.

An arresting Renoir of potted plants towers above the rest. Of a type unfamiliar in this country, it was done in 1864 before he began to break up his colors. It is flatly patterned like a Manet, and resounds with Courbet's dark greens. Renoir's later manner is shown in some of his fleshy blooms and in pictures by Glackens and Speicher. A pair of Van Goghs, dated before his Arles period, are thick and bright, making a fluid but not an hysterical pattern against a dark ground. Courbet's *Femmes et fleurs*, 1881, which looks like a combination of Degas and Leonardo, adds haunting accompaniment to



DREY GALLERIES
VAN GOGH: "Flower Still-Life."

little lyrics by Borie, Picasso, Fantin Latour, and others. These are all realistic flowers, at home anywhere: the real test of the exhibition's thesis came when a startling Matisse—a miraculous pattern of fuchsia and blue entitled *Cyclamen*—was placed in this company. It fits in very well. D. B.

A. Z. KRUSE

THE Brooklyn Eagle's art offering to New York is its critic, A. Z. Kruse, who, with a blaring, high-keyed scale of yellow, purple, and brown, sets up at the Findlay Galleries a few political compositions which lean to the side of cartoons. One, entitled *Two Generations*, shows a kangaroo with the face of Wilhelm of Doorn looking down at her marsupial pouch where nestles baby Adolf of Berchtesgaden. What is entitled *The Espanolophone* is likewise understandable. Mr. Kruse's more artistic efforts lie in such subjects as the green oil tanks he appropriately found in the Borough of Kings. J. W. L.

MASTER DRAWINGS

DRAWINGS by masters always make a trip to the Bittner Galleries worth while, for there is never a mediocre or indifferent item in the collections which make up their occasional shows. The color of sanguine, lovely in itself and capable of such subtlety of tone, appears in several examples by Maratta, especially fine being the *Head of a Man*. There are two architectural designs by Pozzi and an unknown artist's view of a powerful sculpture, probably a Michelangelo. There are also a landscape by Claude Vernet, a figure by Parmigianino, and the head of a child by Baroccio, in all of them that individuality of line and style which make them personal as handwriting. J. L.

TEACHER, PUPILS

A TEACHER-PUPIL show at the Argent exhibits the work of Guy Wiggins along with that of ten followers who worked with him at Essex, Connecticut. Unfortunately Wiggins himself is represented only by his characteristic New York snow scenes which bear little relationship to the New England landscapes by his disciples. But since there is not much uniformity in the style of the latter, the master has probably encouraged individual expression. Marie Lampasona paints firmly and gets sun and air into her pictures; Jeanne Mertz makes wet, bold watercolors; Lephe Kingsley Holden is competent and free with regional pictures; Eva MacPherson gives slick and crisp oils of boating subjects; J. Vincent Mason uses the knife more than the others. D. B.

GALLERY FLASHBACK

A MID-SEASON retrospective exhibition at Contemporary Arts gives a view of this gallery's progress. It (Continued on page 37)

Primavera in Aqua

Brooklyn's Fancy Turns to International Watercolorists

BY DORIS BRIAN

BOTTICELLI used to be the painter who symbolized spring for most people. But today, perhaps because the time-honored crocus has become the galleries' signal for a watercolor exhibition as well as the artists' cue for a trek into the country with his block, we are apt to think of the season as watercolorists present it. The Brooklyn Museum's Watercolor International, therefore, is timely. It is also much more than that, for it again demonstrates that American painters, having been attracted by watercolor, are turning Pygmalion. They have revealed that the medium is capable of self-assurance and a new accent, and that it is felicitously suited, because of its freshness and its possibilities for relatively rapid execution, to what is known as the American way of life.

In essence, this International—the eleventh biennial of its type—is really a review of American watercolor, for this year it was feasible to include only examples from the United States and Eastern Canada. Since the shows are conceived as a series exhibiting unknowns together with established artists, only a few principals are repeated from time to time, and a cross-section rather than a full presentation is the object of each installment. Arbitrary selection is part of the program, and inclusion was entirely by invitation from John I. H. Baur, the Museum's Curator of Painting and Sculpture. Though some slight stuff hangs with the better offerings, the ensemble moves on with a lilt which can challenge Will Rogers' crack about the Brooklyn tubes: they are not there only to take Brooklynites home unobserved, but to take Manhattanites to the Museum.

Not only was the selection good, but the hanging has been fortunate. The pictures seem arranged, as far as possible, to make special points. For example, the visitor is first greeted by a wall devoted to larger papers. Here impressive figure subjects show that watercolor is now dignified as a studio medium, and that more traditional landscapes can be crisp and witty like the street scenes by Hardie Gramatky, or broad like the one by Simkhovitch. Another group, including work by Georges Schreiber and George Biddle, may have been assembled to eliminate the coupling of "verdant" and "watercolor" since hardly any green or blue was used. Again, contrast of effect and of technique is found between George Feldman's subtly washed and airy winter scene and its firm, chromatically blazing neighbor, *Harvest* by Merrill Bailey. Where there is more than one work by an artist, his pictures are usually placed together inviting survey, an arrangement particularly effective in the case of the emphatic and almost abstracted landscapes by Henry Varnum Poor.

The medium has attained its majority in more than one respect. Technically, artists like Aaron Bohrod, Oronzo Gasparo, Walt Kilham, and Raymond Breinin have abandoned the wishy-washes of an earlier generation and are using opaque colors carefully superimposed to achieve brilliance and solidity. The subject matter is no longer limited to the old-time outdoor vistas: Louis Daniel in his searching and luminous *The Child and the Sages*, and Robert Brackman in his large figure arrangement reflect a definite trend by using gouache with as much respect as they do oil. Then there is the light touch. Humor hasn't been new to watercolor since the days of Rowlandson, but men like Dehn paint characteristically American ticklers, while Richard Taylor is even better than his New Yorker high when he can make ludicrously dramatic color serve him in addition to line.

Few trends have been overlooked in this national recital, and there are examples which make strong cases for many types of approach. Whorf and Pike belong to the Bellows-Sargent tradition of true watercolor stroked broadly but with accomplished care. With the free and the loose are Dean Fausett, Werner Drewes, and Walt Dehner. Grosz, who has already founded an American manner with his concentrated color blossoming into feathery tendrils, is also free, but he is really in a class by himself. Because this is so much a spring show, landscapes which hit high form a special and numerous class. True, there probably is a dreary subject for every bright one—but you just don't seem to notice them. Our stars for the vernal go to Gifford Beal's pictures of trees abloom, (Continued on page 39)

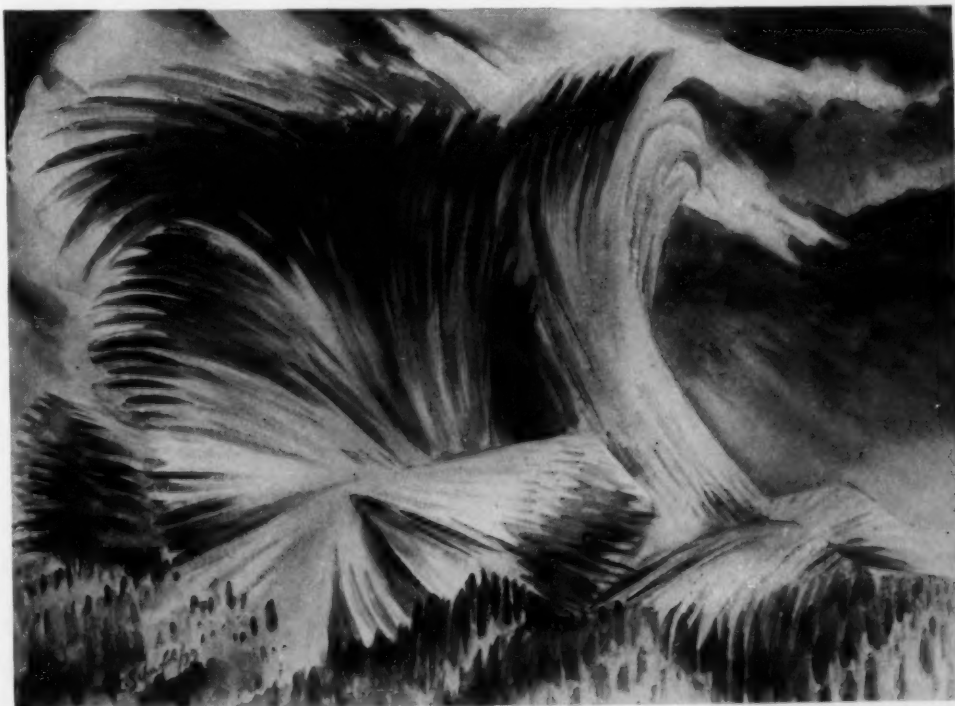


BROOKLYN MUSEUM

THE LIGHT TOUCH invades a spring watercolor show: "The Regional Artist and his Muse" by Adolf Dehn (above); Richard Taylor's "Burial of the Rose" (below).



CARL SCHAEFER, one of the soundest of the Canadians, builds a blue and gold crescendo out of a classic prairie theme in "Wheat Stook."



New Light on Old Monuments: Delphi, Pompeii, Chartres, and Elsewhere in the Frick Symposium

A CONCENTRATED day of art-historical fact finding was April 5 when for the second time the Frick Collection held its annual Graduate Student Symposium. Considerably expanded since last year, the program called for the participation of Columbia, Harvard, Princeton, Yale, Bryn



CONVENT OF ST. JAMES, JERUSALEM
TEMPIETTO PAGE from an Armenian Codex, ca. X century, a recurrent motif in Near Eastern MSS.

Mawr, and New York Universities. Setting a new precedent, invitations were extended to the faculties of other college art departments and to the staffs of Eastern museums. Where last year the attendance numbered less than 100, the 1941 Symposium brought together over 350 scholars and specialists.

Illustrating his thesis with the remarkable Bonaventura Berlinghieri panel of St. Francis from Pescia, a work nearly contemporaneous with the life of the saint, Richard Edwards of Harvard discussed the early representational forms of the Franciscan legend in Central Italian painting. Whereas we traditionally associate the life of St. Francis with the sympathetic reception and expansion of a more humanized style, Mr. Edwards points out that well into the thirteenth century Byzantine tradition was adhered to when dealing with this subject. Thus, for example, is the six-winged seraph whose origins are in the ancient lore of the Near East, shown in this panel descending to the saint as he receives the Stigmata at La Verna.

The burial of Christ is not the most important episode in the Passion, yet it has a distinct iconography. Its earliest phase stresses the simple act of interment. In the late eleventh century the spectators' grief heightens the drama of the scene. Still later interest is concentrated in the preparations for burial, whereby the body of Christ is associated with the Eucharistic elements. This theme, which can even be extend-

ed to relate to the Holy Grail myth, occupied E. Stephen Vickers, also of Yale, who illustrated it with a capital from the west portal of Chartres.

The Tempietto page, a recurrent decorative treatment of a motif believed to originate in fourth to sixth century representations of the Holy Sepulchre, Harris King Prior of N.Y.U. discussed in relation to five designs from an Abyssinian, a Georgian, and three Armenian manuscripts ranging in date from the ninth to the fifteenth century. Symbol of the salvation promised by the Resurrection of Christ, such pages are as absorbing for their iconography as they are remarkable in design.

That the continuous method of narration, which from earliest days has been the artist's means of suggesting a sequence within time, existed also in Pompeian wall paintings was established by David R. Coffin of Yale. A group of Third Style paintings, in fact, makes splendid use of it, as seen in the Boscotrecase fresco in the Metropoli-



CHARTRES CATHEDRAL

RITUAL AND MOURNING attendant upon the burial of Christ, a rare theme which emerged in the XII century, shown in a Gothic capital.

tan, in the *Liberation of Andromeda*, the *Fall of Icarus*, and others. Florence Wiggin discussed the counter-influences between life at the Valois court in fourteenth century France and the so-called International Style, using as a

point of departure the artificiality and fantasy common to both chivalric tradition and Mannerist art.

Two great manuscripts came in for consideration. Harry Bober of New York University offered a new attribution for the Brussels Apocalypse which he now establishes as being of Flemish origin with a tentative date of 1310-15 and a narrower localization in the city of Bruges. Another and far earlier document, known as the *Morgan Lindau Manuscript*, is contained within a magnificent cover of metalwork chased into animal ornament which Morna Crawford of Columbia compares with the Lombard goldleaf crosses and to eighth century South English objects.

Architecture was not neglected. It has remained until today to attempt a complete reconstruction of the sixth century archaic circular building at Delphi such as was offered by Grace Spencer Person of Columbia. George R. Collins of Princeton maintained that the Cretan capital, with its bulbous echinus, is descended from an Egyptian model whose borrowed forms were simplified to the final elimination of the foliate elements.

A discrepancy of nearly three hundred years in the dating by scholars of the great Byzantine enamel altarpiece of San Marco known as the *Pala d'Oro* prompted George Bishop Tatum of Princeton to reopen the subject. Clearly the *Pala* shows evidence of many hands and styles. Mr. Tatum regards the lower and larger section as the work ordered in Byzantium by Doge Ordelafo Faliero in 1105. There can be little doubt that the six Feasts found in the upper portion were among the spoils from the Venetian sack of Constantinople in 1204. The state portrait of the sixteenth century Marianna Jenkins of Bryn Mawr defined as the embodiment of those qualities of mind and soul which are indicative of the sitter's rank.



PESCIA

BYZANTINE ARCHAISMS in early representations of the Franciscan Legend: "St. Francis" by Bonaventura Berlinghieri, dated 1235.

COMING AUCTIONS

Mediaeval MSS., Maps, & Rare Americana

A LIBRARY comprising one of the finest collections of Americana and geographical works offered in recent years, splendidly illuminated mediaeval manuscripts, travel books, autographs, and other items of exceptional interest will be offered at public sale at the G. A. Baker & Co. Gallery on Tuesday evening, April 29, following exhibition from April 21. Selections from the library of Mrs. Leonard K. Elmhirst of Westbury, Long Island, will also be included.

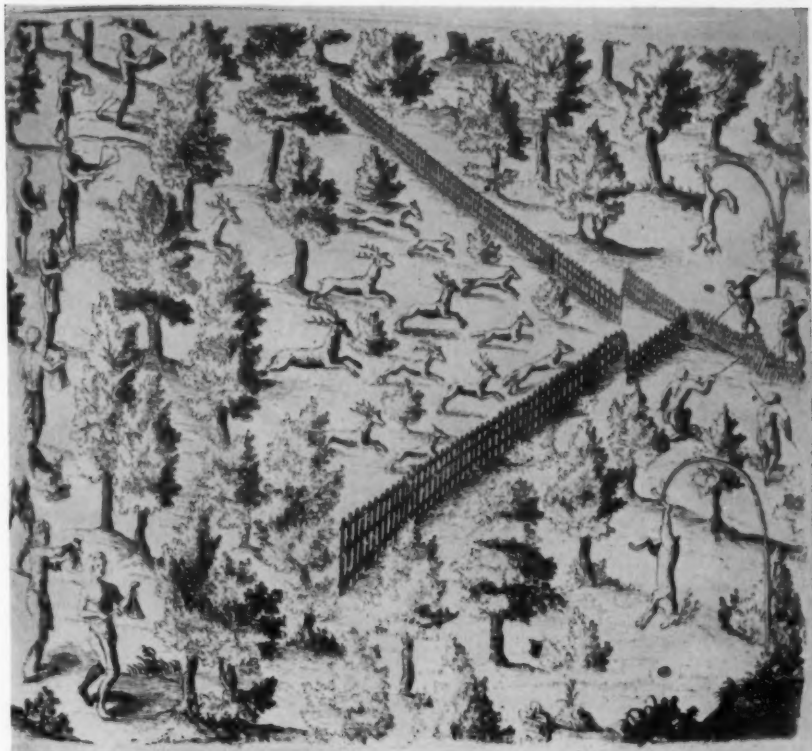
Among the early works a very fine small fifteenth century *Book of Hours* is offered whose thirteen miniatures, set in richly elaborated decorative borders, show the gold-leaf backgrounds and clear brilliant colors of the finest mediaeval work. Another manuscript, of the late fifteenth or early sixteenth century, has twelve painted miniatures and nine pictorial illuminated initials on gold leaf background with delicate foliated borders and other decorative features. Both are in a virtually perfect state of preservation.

Outstanding among the larger books

is the Insel-Verlag facsimile of the famous *Codex Manasse*, a profusely illustrated German manuscript of the late thirteenth century whose 137 large miniatures illustrate with spirit and veracity incidents of mediaeval life, from hunting and fishing to the gallant pastimes of the period. Portraits of Walther von der Vogelweide, Dietmar von Aist, and other poets give this volume a special associational interest. Other facsimile books of the same origin are the *Sforza Black Book of Hours* and the book of Rene d'Anjou, *Le Coeur d'Amour Epris*.

George Bruin's *Civitates Orbis Terrarum Descriptio*, 1593, one of five known perfect copies, offers a fascinating series of 305 double folio woodcut views of the principal cities of the world as known at that time. The city of Cuzco in Peru and a view of Mexico City are of especial interest. All the plates are colored.

Among the geographical works is an especially fine copy of Pieter Goos' *Zee-Atlas, ofte Water-Wereld*, each map colored and a model of linear precision and stylistic elegance. Among others this contains the first mariners' chart to the entrance of New York



ELMHIRST ET AL. SALE: G. A. BAKER & CO. GALLERY

INDIAN HUNTING STRATEGY: illustration from the first edition of Samuel de Champlain's "Voyages," dated 1619.

Harbor and a map of New Netherlands whose vignette displays the arms of the Colony of Nieuwer Amstel on the Delaware River surrounded by a border of pelts of the American fur-bearing animals. Other plates trace the coast from Boston to Florida and even the coasts of South America. The *Ptolemy* of 1525, containing the second earliest map of America, bears an entertaining cartouche showing Columbus bemused by Indian Maidens.

The royal *Neptune François* is present in two copies of the editions of 1693 and 1700-10. The earlier edition, a magnificent printing in full color, offers cartouches of great decorative elaboration and full-page, minutely detailed illustrations of ships, both under sail and in cross-section.

There are two editions of Samuel de Champlain's *Voyages*, dated 1619 and 1632. The 1619 edition is the rare first issue. Both of the works are illustrated with engraved plates, showing early American hunting scenes, warfare with the Indians, and Indian customs. The redoubtable Captain John Smith de-

scribes early Virginia and New England in his *Generall Historie of Virginia*, 1627. In this volume are maps of Virginia, New England, Bermuda, a portrait of Pocahontas, and other illustrations.

John Tavernier's *Voyages*, printed in London in 1678, gives one of the earliest known descriptions of the vast treasures in diamonds and other precious stones of the royal houses of India.

One of the rarest historical works relating to Pennsylvania is Benjamin Franklin's *Narrative of the Late Massacres in Lancaster County*, which tells of the killing of a number of harmless Pennsylvania Indians by a group of pugnacious backwoodsmen.

The autographs include those of Louis XV and Louis XVI, Josephine, Empress of France, and several letters of the Comte de Lafayette. There are also original Walter Scott manuscripts and a complete set of autographs of the American presidents, included the rare frank of Benjamin Harrison dated within the forty-eight days he held the Chief Executive's office.

History Under the Hammer

(Continued from page 20)

Mrs. Henry Walters sale are devoted to Oriental art. Here in extensive groups of choice quality are Chinese porcelains and pottery, early Chinese bronzes, Chinese jade and rock crystal carvings, Japanese sword guards of the fifteenth to eighteenth centuries, Japanese lacquer medicine cases and boxes, Japanese prints and Chinese panorama scroll paintings, embroidered robes, and a group of East Indian gold and precious-stone jewelry.

Among the English silver, which is predominantly Queen Anne and Georgian, there are included: a superb pair of sauce boats of the early double-

lipped form by the celebrated Paul Lamerie; a handsome hot-water urn by Paul Storr; beautifully designed salvers, tankards, candelabra, plates, and many other desirable pieces. The old French silver includes most notably: a Louis XIV tall-necked coffee pot, superbly wrought, which is one of the earliest known coffee pots to appear in America at public sale, for it dates to 1690; a pair of Louis XIV wrought silver candelabra made by Pierre Mozin of Paris, 1689, for the Marquis de Louvois and not long ago included in the Soviet Russian Government sale in Berlin; tankards and chocolate pots.



ELMHIRST ET AL. SALE: G. A. BAKER & CO. GALLERY

MEDIAEVAL HAWKING shown in one of 137 miniatures from the Insel-Verlag facsimile of the "Codex Manasse," German, late XIII century.

THE ART NEWS OF AMERICA

(Continued from page 7)

of problems—"the worst house in the worst slum was once a new home" runs one caption—and of their solution. Materials are made much of, and roofless scale models show their direct application indoors and out. The sequence of panels has been arranged on the "before and after" system, actual photographs carrying the story of the rebuilding of America and its effect on the lives of the majority of city dwellers. Costs are also analyzed, with a special panel devoted to the ways in which the \$32,000,000 allocated for Boston projects has been used. Here the conclusion that "public housing adds wealth to the nation" is borne out by figures on the reduced cost of police and fire protection in rehabilitated areas. The exhibition, directed toward the thinking public rather than the purely aesthetic-minded, is a sample of the educational type of work which the Institute, at intervals, proposes to go in for.

Outdoor Art Show a San Francisco Sensation

SUCCESS amounting to furore attended the latest of San Francisco's activities, an Open Air Art Show which attracted 50,000 visitors and sold over \$2,000 worth of painting and sculpture during the first twenty-four hours of its existence. This fantastic venture was started on the proverbial shoestring, which in this case consisted of a borrowed \$75 to which every artist contributed a \$1 entry fee. The committee then went to work, 900 works were assembled, cobblestoned Hotaling Place in the town's Bohemian section was hung with paintings and "art in action" and free amusement sections were organized. Not only in the crowd but among artists the carnival spirit ran high, for the charter provided that the twenty per cent commission on sales be

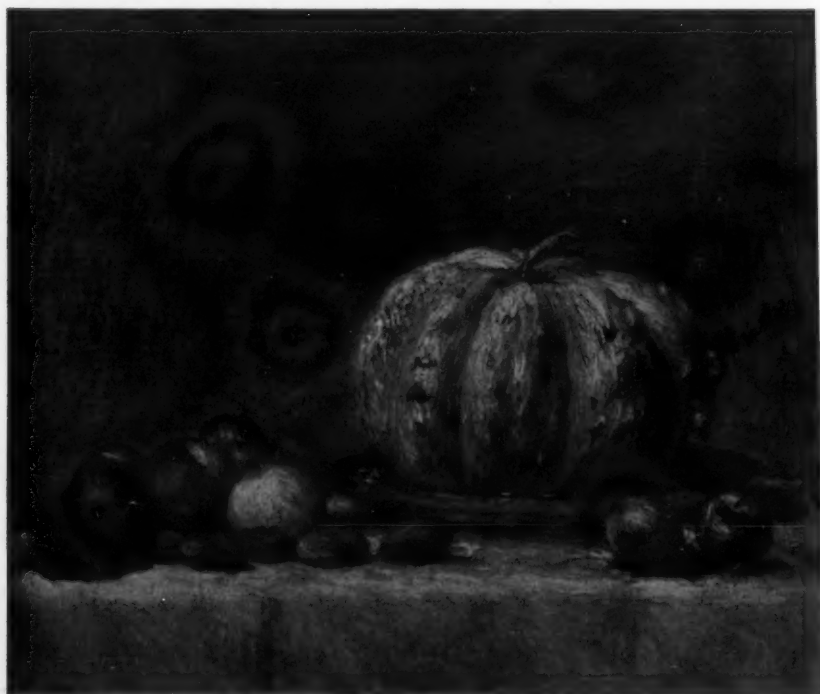
divided equally among exhibitors so that everyone bore off a sizeable bonus. After this it is not surprising to learn that San Francisco's first Salon des Independants is slated to become a bi-annual affair.

A New Home Service for the Amateur Etcher

TO THE average layman the process of etching is a mysterious and expensive one beyond both the ability and the means of the amateur. This actually is far from being the case, and to prove it and interest the public in the graphic arts generally, two graduates of the Art Institute of Chicago have evolved an etching service which for a small sum allows unlimited experiment in the graphic mediums. Two dollars brings a prepared zinc plate three by four inches packed in a specially designed box along with drawing tool and instructions. After the surface of the plate has been drawn on, it is returned to the Service Studio where the etchings and lithographs are handled individually, using the various bitings. Two printed proofs are then pulled and forwarded to the customer along with the original plate. For groups the low price of the service, reduced to a minimum of \$1, promises wide circulation in schools and college. Persons interested should communicate with Etching Service, 1959 N. Larrabee, Chicago.

Two Renoirs for a New Hollywood Collector

LATEST of Hollywood's movie colony to join the ranks of the collectors is Jack Warner, of the celebrated producing brothers, who has just invested in two Renoirs. These are a *Fruit—Still-life* painted in 1883 and *Filette au Chapeau de Paille* of a somewhat later



RECENTLY ACQUIRED BY MR. JACK WARNER, HOLLYWOOD, CAL.

RARE WITH the painter of flowers and women is a straight still-life such as Renoir's "Fruit—Still-life," dated 1883.



PRESENTED BY THE HEIRS OF SAMUEL MATHER TO THE CLEVELAND MUSEUM OF ART
THE DELICATE, REFINED art of the Ile-de-France is responsible for this "Virgin and Child" dated late XIII or early XIV century.

date. The former is one of the most luscious examples of this type, rich in color, glowing with life. In the second interest lies in the swirling strokes describing the jacket and hat worn by the familiar Renoir model. Both pictures were formerly in the Durand-Ruel and Prince de Wagram Collections.

WPA Covers the Country: New Projects

A COMMUNITY center, a high school, and two post offices are among the latest public buildings to benefit under the WPA art program. Work and Play, the theme selected by Philip Guston for the Queensbridge Community Center, is handled with angular emphasis on design. Guston, in fact, follows all the rules for the great American mural and the result is clean, dry, and impersonal as brand new masonry. For the Providence Street Junior High in Worcester Professor Will S. Taylor is at work on an eighteen by seven foot mural depicting the purchase of land from the Nipmuck Indians in 1674. Professor Taylor is an old hand at historical decoration, having executed an eighteen-panel series for the Museum of Natural History some years ago. His regard is primarily for the story, which he dresses up with Fenimore Cooper wealth of incident.

The Boyerstown, Pennsylvania, Post

Office has reopened to disclose the decorative reliefs in simulated terracotta by Moissaye Marans. Static to the point of torpor, Mr. Marans' groups depict Harvest, Education, and Transfer of Skill in full and fruity modeling. Striking contrast is offered by the two new sculptures just installed at either end of the Evanston, Illinois, Post Office lobby. In these seven and a half foot figures Robert Russin has caught the swing and tempo of the men who hustle the mails. To enhance their animation the artist has given them a metallic surface and suspended them from the wall without use of base or cables.

Further covering the country, the Project announces the completion of over 17,000 posters.

Cleveland's Gifts From the Mather Collection

IN MEMORY of the late Samuel Mather's life-long support of the Cleveland Museum his heirs have recently presented to the Decorative Arts Department nine splendid pieces from his collection. The French *Virgin and Child* is a particularly pleasing one, having both the mystical aloofness of great Gothic art and the extreme elegance and refinement peculiar to the Ile-de-France school. Though dated about 1300, it already shows the hanchement which became such a marked

characteristic of the fourteenth century. Another magnificent piece is a *chasse*, or reliquary of champlevé Limoges enamel dated 1200 to 1230. The back of this casket is decorated with roundels and angels whose wing-tips meet in an ogival design of extraordinary beauty. Here the powdered glass inlay has fused into jewel-like colors and metal parts are richly gilded and engraved. The front of the *chasse* has figures applied in relief, illustrating a more advanced stage in the enamel technique. Other important objects are: a graceful Benedetto da Maiano relief in its original architectural Florentine frame; a Giovanni della Robbia figure of *Plenty* which goes to join the large relief by the same artist presented by Mr. Mather in his lifetime; an extraordinarily human majolica portrait bust of a woman full of life, worldliness, and curiosity; and a studio replica of Cellini's *Perseus and Andromeda* embodying the furious energy, the true *terribilità* of the Italian Renaissance.

Patinir "Crucifixion" at the Portland Museum

THE first important old master on a religious theme to come to the Portland Museum is *The Crucifixion* by the sixteenth century Flemish painter, Joachim Patinir, painted about 1500. Although Patinir is best known as one of the earliest landscape painters of Europe, on certain rare occasions he did create compositions in which figures dominate and which are full of fine drama and poetic feeling.

Dr. Max Friedländer speaks of the Museum's new Patinir as follows: "One might have expected Patinir to portray the Mount of Calvary realistically and in detail. But this is exactly what he did not do, remembering that at the death of Christ the heavens grew dark and the land was almost completely covered with night. The details of the landscape are extinguished, except for the portion of the right foreground, where the buildings are weirdly lit up. Paradoxically renouncing his usual effective methods, Patinir, the landscape painter, has proceeded not from the human form primarily, but from the space and the circumstances of the atmosphere and the light, and his figures stand insignificant and helpless before the black wall."

Los Angeles Artists Hold a Second Annual

ANNUALS have become a recurrent fixture of the American artistic scene. This time it is the artists of Los Angeles and vicinity who are holding theirs at the Museum of History, Science and Art. For some years past the West Coast has been exercising a growing attraction on representative Eastern Seaboard artists. Yet despite the George Biddles, Henry Lee McFees, and Barse Millers, native Californians maintain their own in the show.

First prize, offered by Dr. and Mrs. Leslie M. Maitland, went to a rising young painter, Tom Craig. His *Waiting*, a landscape with idle farm machinery, is richly and softly brushed and



RECENTLY ACQUIRED BY THE PORTLAND ART MUSEUM

DRAMATIC DARKNESS covers the earth in "The Crucifixion," a rare figure-piece by Patinir, better known as one of the earliest Flemish landscapists.

glows with light. To Oscar van Young 1st Honorable Mention went for *Los Angeles Monday*, a study of the typical California house animated by activities of postman and garbage collector. The picture at first seems casually done, but it warrants attention for nicety of detail. By virtue of its silky, flowing brushwork *Fruit and Shell* by Sueo Serisawa leads the eye around a circular composition nominated for 2nd Honorable Mention. The Miss Mabury sculpture prize, which went to Cartaino Pietro, acclaimed a decorative *Torso* in the cobby modern idiom. Ceramics and crafts brought the total number of ex-

hibits to over two hundred pieces—a vigorous enough showing of a group now entering in its second year.

A Paolo Veronese Comes to St. Louis

PAOLO VERONESE'S reputation as the greatest master of color that the Renaissance produced is borne out by the new painting acquired by the City Art Museum of St. Louis. Representing *Christ and the Woman of Samaria*, the picture is particularly welcome as, more than any other in the museum, it gives an idea of the richness to which



RECENTLY ACQUIRED BY THE CITY ART MUSEUM, ST. LOUIS

THE SUMPTUOUS VENETIAN style at its height. "Christ and the Woman of Samaria" in a finished, worldly interpretation by Paolo Veronese.

High Renaissance decoration aspired. This Veronese entered the country last September from England, where it had once been in the collection of the late Duke of Marlborough at Blenheim Castle and more recently in the possession of his heir, Viscountess Christina Spencer-Churchill. It measures forty by fifty-two inches.

From the deep Venetian sky in the background to details of dress, the painting is a splendid harmony of blue and saffron tones. The singularly poetic landscape contrasts with the figures, where Veronese's worldly taste is evident, the woman's dress especially reflecting the sophistication and elegance of sixteenth century Venice.

Artists Hold Out for 50% on Charity Sales

IN NO uncertain tones the Federation of Modern Painters and Sculptors have raised their voice on the subject of the sales percentage which artists who contribute works to a benefit should be asked to forego in the interests of a worthy cause. Cited were the China Aid Committee whose recent benefit sale offered artists the customary 50%, and a New Masses drive for its own continuation which proposed that they should hand over their works for nothing. Following the Federation's highly successful exhibition held last month at the Riverside Museum, this demand for an obligatory share and share alike ruling carried as much weight as it made sense.

Denver's Newest: Manet, Goya, and Homer

LATEST addition to Denver's art collections is a Manet etching called *Summer Portrait*, a flowery study of a girl with parasol, and the same subject from which he made a well known painting called *Jeanne*. Through the generosity of the late Anne Evans a Winslow Homer watercolor and three of his drawings also hang among the recent accessions, the first mentioned a landscape in the full autumn glory of the artist's native New England.

Gentle Arts of Victoria at Rochester's Museum

ARTICLES of Fine Design Suitable for the Embellishment of Villa Parlors, garden figures, and fancy work in shell and wax executed by the young ladies of the city are some of the attractions of the Rochester Museum's in shell and wax executed by the young ladies of the city are some of the attractions of the Rochester Museum's folk art show. The region is well qualified to put on such entertainment, for between 1786 and the end of the last century it enjoyed a pretentious kind of prosperity which left behind a deposit of gold-tipped weathervanes, lawn animals, horsehair suites, and family portraits. The latter section is particularly rich, eighteenth century limners having evidently found in Rochester a profitable field.

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Early Chinese Art

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Quick, Watson

(Continued from page 13)

into rapid flowering, and her princely manner of entertainment added a touch of enchantment to the set-up. It was she who made it possible for Watson to take over *The Arts* and to keep it going for some ten years, while it was Watson who added the authoritative editorial we to the Whitney-Force combination.

Finally came the great day when Mrs. Whitney's promise to establish a permanent museum for American art was realized in the attractively remodeled structure in West Eighth Street over which Mrs. Force presides with authority and unflagging wit, and in which she resides in Victorian elegance. Watson's love of parties is only equaled by that of the Mesdames Whitney and Force, and the general air of cosiness and warmth and good cheer prevailing in this first "feminine" art institution strikes a happy, welcome note in a world mostly managed by men. It would be hard to estimate the generous encouragement and substantial patronage that has emanated from the Whitney Museum—and mostly during a time when the economic pinch has been particularly felt among artists. This was the world Watson loved and shone in—not the world of self-conscious celebrities and snobs.

Not that the European artist has ever failed to receive due acclaim at Watson's hands. When Duncan Phillips bought his banner Renoir in 1924, Watson wrote: "Renoir's capacity to delight in physical life, undiminished by intellectuality, and to convey this delight, is the foundation that supports and makes immortal his sheer power as a painter." The range of subject matter in the ten years of *The Arts* proves Watson's catholicity of taste and wide appreciation. In 1923 he cited Rosenberg's showing of sixteen Picassos at the Wildenstein Galleries as one of the most exciting events of the year, but at the same time he criticizes Josef Stransky (of that very firm) for never acquiring a work by an American artist for his famous private collection "... though so interested in America." But he was even more severe with George de Forest Brush in an editorial on "The Rights of the Sitter," when, after discussing the artist's nerve at adding to the original price of ten thousand dollars an extra seven for additions and corrections, he said, "Serious painters, I believe, will feel sick when they think of the methods Mr. Brush employed in painting Mrs. A's portrait." When he is thoroughly aroused, Watson does not pull his punches. He openly labeled one famous muralist at the time of the New York World's Fair as the "biggest of the plum-pickers and the dean of grab-bag mural painters." No partisan dogmas have ever clogged his pen, and with relish he cites somewhere a Chinese sage: "In love or in hate, rigidity is final, in art fatal."

By 1932 the times were making hard sledding for art publications, and even the Whitney exchequer was unequal to

the strain of supporting *The Arts*. Watson, undaunted, set to work on a successor, and *The Arts Weekly*, similarly cloaked in blue and amplified to include the theater, cinema, dance, etc., appeared for a number of weeks only to fall by the wayside. The following year came the call to a wider field as Technical Director of the Public Works of Art Project, the first Government venture in art; and from that point on, Watson's influence has gone out in ever widening circles, as can be seen by his two recently published volumes, *American Painting Today*, dealing with the more promising practitioners of the past decade (one-fifth of whom I must confess are unknown quantities to me), and *Art in Federal Buildings*, a Treasury report on our tremendous burst of mural painting, written in collaboration with Edward Bruce.

Looking down Pennsylvania Avenue, you get a broader and perhaps saner view of American art than Fifty-seventh Street and Fifth Avenue affords, and so it is quite understandable to find Watson writing to the effect that when the United States Government placed artists from every region of the country on its payroll, a vastly important, even revolutionary change took place in the relationship of the public to the artist; once it was the "church, municipality, state, great nobles," now it is the "greatest democracy of modern times" which is supporting them. Speaking editorially on "The Benefit of Great Art" in the *Magazine of Art* at the time of the opening of the new National Gallery, Watson upholds the President as having "done more for American art than all his predecessors put together. His name is immortally affiliated with America's creative forces in art. To say that he has been active in the best spirit of the Renaissance is not a forced comparison."

Today Forbes Watson sees a "going concern," and admits that the "Depression was the greatest blessing that has come to American art." He sees the American Academy at Rome as the "last great effort of our provincial days," and welcomes the new régime when a "mass of artists [are] at work from end to end of a great country," and "art should become healthier and more direct and simple in its expression. Such wide productivity acts like a bomb thrown at the luxury trade."

While Watson has stopped from time to time to take account of certain outstanding Americans—his monograph on Mary Cassatt is a rarely penetrating and sympathetic portrait, and his works on Allen Tucker and William Glackens (whose work I feel sure comes closer to him than the canvases of their European prototypes, Van Gogh and Renoir)—it is the great body of artists in this country that vitally concern him. Back in 1928, Watson wrote in *The Arts*, "I can imagine artists getting on meekly with tyrants, but it doesn't seem as if the right kind of artist could get

(Continued on page 39)

The Passing Shows

(Continued from page 30)

has already been in existence for more than a decade, and has given first showings to over seventy artists, numbering among its successes an exhibition of John Kane's work back in the early thirties. Two paintings by Charles Logosa, a large part of whose works were destroyed by fire after his death, are a reminder of this artist's romantic handling of his subjects which, emerging from dusky backgrounds, are in themselves clearly understood. Gerard Hordyk's excellent draftsmanship appears in three paintings, one of the most striking being his stylish *Tratagar Square*, of warm pinkish browns. Josef Presser is represented by *Ferry Slip*, crackling in its color and geometric forms, the solitary figure drawn with all his ease and comprehension of anatomy. By Maurice Sievan are two gentle landscapes, soft in color and poetic in feeling. *North Shore* by John Pellew with its electric sky, portrays a chilly scene entirely in greys, blacks, and whites. J. L.

GROUP SHOW

SPRING at the Downtown Gallery is being celebrated by new work from fifteen of the artists, young and old, who regularly exhibit under its energetic auspices. Various stages of *trompe l'oeil* are illustrated in William Harnett's still-life *To Edwin Booth*, Kath-

erine Schmidt's *New Shoes*, and Sheeler's *Shaker Detail*, 1941. In the first-mentioned, you are so completely prepared to be fooled that the artist's use of an actual board to paint on is hardly credible. Miss Schmidt's immaculate description of platform soles is surrounded by the crackly green paper which has almost become her trademark. Sheeler's exquisite greys are employed to portray the delicate differences in the clapboards of a house. One step nearer to a reality more personal is Lewandowski's *Construction Camp*, so carefully drawn and painted that it was at first mistaken for a Sheeler.

At the other end of the scale is Jack Levine's *Card Game*, its lurid color and distortion of faces enormously effective and close to the artist's own eye. Julian Levi's azure tints and fleecy texture were never more delicious than in his head called *Pompadour*. For good measure there are two Kuniyoshi gouaches, a truly gay and prancing scene by Karfiol, and more, too, which will repay a trip to this gallery. J. L.

DISNEY CELLULOID

CARSTAIRS follow their exhibition of drawings for Disney's *Fantasia* with a show of the celluloids from which the film was actually photographed. The figures are sometimes



MARCHAIS GALLERY

TIBETAN silver double thunderbolt (dorje).

painted on one sheet superimposed upon another bearing the background, and the illusion of space thus created may account for the three-dimensional quality noted on the screen. Only a few of the sequences—very seasonal ones—are represented. These include the mythical horses who are better off without Beethoven, and the ostriches who seem less amusing without the accompaniment of the red plush ballet music from *Gioconda*. D. B.

TIBETAN SILVER

THE Sax Rohmer quality of the story behind them rivals the beauty of the Tibetan silver ritual objects shown

by Jacques Marchais. They were the property of the late Panchan Lama who, exiled to China by his enemy, the thirteenth Dalai Lama, was subsidized by the Chinese Government to fan up pro-Chinese sentiment among Buddhists all over the world. In Hangchow's Temple-that-flew-over-from-India, he led two thousand priests in a devil dance intended to exorcise the Japanese out of the land, and in these ceremonies the ritual pieces now on display were used.

The objects include swords, elephant goads, anointing cups, and the like—all remarkable examples of silversmithing distinguished for the handsome simplicity of their shapes and the surprising economy of their decorative embellishment. Most impressive is the *Dorje*, a thunderbolt symbol formed by sculpted lotus motifs arranged in the form of a cross. D. B.

RASKOB; SOLDI

BOLD brushwork marks the paintings by Jacob Raskob now at the Reed Galleries. He turns from the *joie de vivre* of *Guitar Player*, the lone figure of a Negro singing and playing in a field, to the oddly quizzical little figure in *Jewish Cemetery*, far from funereal in its mood, and the same slashing stroke is used to express both aspects. Refugees, in which the sky is all turbulent movement, shows how well he can give the rounded bulk of figures, seemingly braced against the elements.

In contrast to Raskob's vigorous style,

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MAGAZINE OF ART, April, 1941

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Mr. Watson's perennially provocative leader

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Other regular features include Howard Devree's *New York Letter*, Jane Watson's *News and Comment*, Florence S. Berryman's *New Books on Art*, and the *Magazine of Art's* copyright calendars of exhibitions, competitions, scholarships—the best published.

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the gouaches of R. Soldi are delicate and sensitive. This painter from the Argentine sees the tracery of grille work on a building and emphasizes it in his street scene with agreeable and decorative effect.

J. L.

MORE NEW SHOWS

FRIENDSHIP House, at 1010 Park Avenue, is presenting an exhibition of photography by about fifteen specialists, most of them refugee artists. There are Moholy-Nagy, with abstractions; Mautner, with animals, among which *The Dachshund* is outstanding; Alexander Kertec; Robert Haas, who contributes a fine angle of the patterning of Rockefeller Center windows; Staudinger-Rosaff, with her cross-shaped *Warplane for France*; Karen Rosin, with her trenchant portraits contrasting the lines of old age with the linelessness of youth; Kate Steinitz, with her clear portrait of the dynamic but not Apollonian Ozenfant in laughter; Nelly Peissachowitz; Irene Strauss; Rolf Tietgens; Suse Byk; and Allen Auerbach, whose children's portraits, like the *Life* cover of *Two Years Old* and the even better *Ten Days Old*, are winning. Mildred Miller, granddaughter of Howells the novelist, has some Western landshots, especially of the Grand Canyon, which, compared with the other work, have the coolness and crispness of Caspar David Friedrich contrasted with the overpowering scale of modernistic portraiture.

SELECTED especially because of their suitability to domestic interiors, the group of paintings and scul-



REED GALLERIES

JOSEPH RASKOB: "Refugees."

ture by American artists at the Estelle Newman Gallery contains several items easy to live with. Robert Ryland's *Bridge Pier, Brooklyn*, which is a little in the style of Glenn Coleman, suppresses much detail, but what it uses is carefully painted, and suggestive. *Man with Grey Vest* by A. Ginsberg is dashing. Samuel Mirsky's *Meditation*, which shows his sympathetic grasp of essentials, is the portrait of a Negro. By Joseph Newman there is a well arranged group of objects in *Still-Life*.

SILVER seems to be the medium in which the best work is being done, judging by the exhibition of jewelry, ceramics, weaving, and such which the New York Society of Craftsmen is holding at the Artist-Craftsman Gallery. A tea set by Leverett Cutten, a silver box by Rebecca Cauman, and a piece by

Walter Rhodes all have style, directness of design, and originality. Among the ceramics, of which the show mostly consists, the pair of carved vases by Jessie Stagg command admiration because of their shapes and blue glaze.

ANN GOODMAN from Bethlehem, Pa., is at the Studio Guild. A winterscape called *Reflections* and a portrait called *Mrs. Ammann* are the most finished examples of her oils, though *Milk Weed*, which is direct painting done with very little oil on the brush giving a quickly dried effect, is attractive not only in composition but also in sketchy quality.

MARINE exhibition at the Ward Eggleston Galleries features watercolors or oils by Gordon Grant, William Thon, Sandra James, Syd Browne, Jacques Willett, A. Saponoff, A. Thieme, and Jerome Dewitt. A massive pyramid of a wave in watercolor by Gordon Grant, a delicate Hudson River nocturne in impasto by Willett, Syd Browne's fresh, breezy watercolors of Maine and Gloucester and his refined etchings; and Thon's small oils are the high notes.

GEOGRAPHICAL variety marks the watercolors and oils by Marian Eddy at the Barbizon-Plaza Gallery, and though they are by no means epoch-making, they show the results of sound training at the League and in Paris. The watercolor travelogues are bright and free, but when the artist tries to do a panorama in this medium it suffers from an overloading of color. The landscapes are much better in the more malleable oils.

ART EDUCATION THROUGHOUT AMERICA

WOODSTOCK, N. Y.: Archipenko conducts summer courses at Wittenberg, near Woodstock, celebrated art colony in the Catskills, from June 2 through August 23. Designed for teachers, professional artists and beginners, the subjects include sculpture, painting, drawing, and ceramics. Research is stressed. Tuition for full course is \$90, and rooms are available for \$18 per month.

ARLINGTON, VT.: Informal instruction in painting, adjusted to needs of the student, will be given during the summer by Charles Cagle on a Vermont farm. Landscape is mountainous and trout fishing is good. The group will be limited to twelve members, and the fee, including tuition, room, and meals, is from \$25 weekly.

ROCKPORT, MASS.: Composition will be stressed in the painting classes at the Cape Ann Art School during July and August in this colorful fishing village near Gloucester. William McNulty, Jon Corbino and Ann Brockman are the instructors. Classes will be held during July and August and the fee for instruction is \$12 per week or \$70 for the season.

ROCKPORT, MASS.: Morris Davidson's summer courses stress the use of

functional color in modern design. Instruction is completely individual and designed for teachers of art in high schools and colleges. New York Board of Education "alertness" credits are given. The fee is \$30 per month.

OGUNQUIT, ME.: The Woodbury-Ross summer school, located on the Maine coast in a town noted for its theatre as well as for its art colony, will present courses in drawing, design, painting, and sculptural composition. The fee is \$25 for a two week course in one of these subjects. Credits are available for transfer.

WHITE SULPHUR, W. VA.: William and Natalie Grauer of the Cleveland College art department, will teach painting at the Old White Art School in this West Virginia mountain resort from July 12 to September 1. Special attention goes to beginners and credit certificates will be given. Room, board and tuition can be had from \$30 per week and a limited number of tuition scholarships will be awarded.

NOANK, CT.: Watercolor is taught to beginners, advanced students and teachers by Harve Stein, who has conducted a summer school at this Connecticut seacoast town since 1936. Marine sub-

ject matter and sports are plentiful. Season is from June 23 to August 29.

SALT LAKE CITY: For a second year Ralph M. Pearson's summer school will go West. From July 21 to August 16 it will be housed in The Art Barn, situated in a studio building in a public park.

CHICAGO: From June 30 to August 8, the Art Institute will present lecture courses in the history of art and in art education. Laboratory courses will include drawing, painting and design. The School's regular faculty will be the instructors and the tuition rates are low at this non-profit institution.

NORTH TRURO, MASS.: Summer classes in painting by Jerry Farnsworth and Helen Sawyer, will occupy a new studio in a village near the end of Cape Cod, ten minutes from Provincetown. Architecture, seascape and folklore are interesting. Tuition for nine weeks is \$70.

WAPITI, WYO.: Buk and Nura, New York painters, will teach during July and August at Elephant Head Lodge in a forest reserve near Yellowstone Park. Tuition, room and meals can be had from \$27.50 weekly.

Quick, Watson

(Continued from page 36)

on with commissions as they are constituted today. I could as soon imagine the ghost of Goya happy at a meeting of the American Federation of Arts."

Times have certainly changed for the artists, for commissions, and even for the American Federation of Arts of which Watson is today a trustee. March 17, 1941, when President Roosevelt opened the National Gallery, offered a party big enough to satisfy Forbes Watson in his most capacious mood, and to set him moving with even greater determination to see American art brought into finest flowering. I can hear him shouting, like Captain Andy, "It's

only the beginning, folks!" He is certainly in his right place, with a big job ahead of him. Hear him, in these ringing lines which he delivered this year apropos of "The Gentle Removal of Charity": "The time has come to sing a different tune about our art. Positively it cannot be a wail. It must be triumphantly advancing, for the world now needs the artist's courage, his independence, his exuberance, his enlightenment, and his dedication. . . . Perhaps the tune will be a new music unlike anything heard before . . . a ringing declaration of the artist's assurance. It will be a battle cry!"

Buddha and His Sculptors

(Continued from page 9)

to an ultimate degeneration of the type. But despite the uniformity of pose and outline, the faces are individualized to a degree.

In the North, the well did not dry up so quickly: variety and vitality were always the mark of Chinese sculpture within the span of the exhibit. Unusual as it is impressive, a figure of the Sui Dynasty (sixth and seventh century) makes the transition between India and China. Cut in grey stone, the erect, streamlined torso is visible under the tissue-thin, foldless garment. The simple pose is replaced in the T'ang period with graceful axial torsion, elaborate linear sweep of complicated drapery, and the use of polychrome. The cave sculptures, dating from the fourth to the ninth centuries, are richly assorted.

Figures from the Lung-men caves remind us of the Christian Romanesque with their attenuated bodies, their curved draperies, and their formal poses. More full blown and fluid are the carvings from the older grottoes at Yün-Kang—note the flying figure which, while full of movement, is somehow self-contained—while calligraphically exciting reliefs from the T'ien-Lung-Shan caves emphasize sweeping motion. Variety and vitality also appear later in the large polychrome wooden sculptures which terminate the Chinese section with Baroque assertion. Wood was similarly used by the Japanese for their Buddhist sculpture, but Chinese linearity and polychrome were translated into simpler forms covered with black lacquer and gilded. D. B.

Primavera in Aqua

(Continued from page 31)

to Otto Botto's dream of mixed seasons, to William Lester's painting in hot terracotta, and to notations by Phil Dike, William Zorach, Hy Cohen, Phil Paradise, and, of course, Burchfield. At this season we are also receptive to little jokes, and we have them, sly and broad, by Louis Donato, James Guy, Doris Lee, Hobson Pittman, and Anton Refregier.

Watercolor has taken a spurt in Canada too, and the contribution of fifteen artists from north of the border hangs in a single gallery dominated by

Carl Schaefer's large and sweeping *Wheat Stook* which piles the golden mass against a cerulean sky. From Henri Masson's traditional lumberjack pictures to Cogill Haworth's imaginative gouaches which fancifully single out things like sea shells on a beach, the Canadian range seems to be almost as inclusive as that in this country. André Bieler, Fritz Brandtner, Peter Haworth, Arthur Lismer, and David Milne are among the artists whom we could wish to see at fuller length. They bid fair to substitute the missing Europeans.

Grosz: Post-War Pilgrim

(Continued from page 26)

Grosz has come a long way but his style is still in the process of evolution. He has set his goal, and is working quietly towards it. The current delicious little nudes, tiny but perfectly realized, are a part of his program: he felt he must discipline himself by returning to the human body to learn, always to learn. The next step will be large compositions which unite the old search for deeper meanings with the new facility. They will probably take the form of allegories, but he feels that not for two years will they be ready to be painted.

How far can a man change himself without breaking? Only the best bows whip right back if they are forced to what should be a breaking point.

Grosz angrily denounces as nonsense the thesis that any fundamental change in the artistic representation of the world is taking place. He does not give a nickel for all the isms in the world. But I cannot help thinking he is part of that change. He belongs in the new and wider space of all modern movements in art because his vision is new and wider.

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WHEN & WHERE TO EXHIBIT

BLUEFIELD, W. VA., Vivene Art School. May 6-10. *Mountain Artists Annual*. Open to all artists. All mediums. Jury. Fee \$1.00. Entry cards due Apr. 26; works May 1. 703 Commerce St., Bluefield, W. Va.

BLUE RIDGE, N. C., Southern Art Institute. August. *All-Southern Art Exhibition*. Open to all artists. All mediums. No jury. No prizes. Works due July 20. W. D. Weatherford, Director. 806 Third National Bank Bldg., Nashville, Tenn.

CHICAGO, ILL., Art Institute of Chicago. July 17-Oct. 5. *International Watercolor Annual*. Open to all artists. Mediums: watercolor, pastel, drawing, monotype, tempera, & gouache. Jury. Entry cards due June 2; works June 19. Lester B. Bridgman, Art Institute, Chicago, Ill.

DALLAS, Tex., Museum of Fine Arts. Nov. 2-30. *Texas Print Annual*. Open to artists who have resided in Texas for one year prior to the exhibition. All mediums of prints. Jury. Purchase prizes. Entry cards due Oct. 25; works Oct. 26. Mrs. John Morgan, President, Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

ELGIN, ILL., Elgin Academy. May 4-25. *Exhibition of American Painting*. Open to American artists. Mediums: oil & watercolor. Jury. \$100 purchase prize. Entry cards due Apr. 24; works Apr. 28. Dean Chipman, Sears Academy of Fine Arts, Elgin Academy, Elgin, Ill.

INDIANAPOLIS, IND., H. Lieber Gallery. May 5-17. *Indiana Society of Print Makers Annual*. Open to present or former residents of Indiana. \$2.00 entry fee. All mediums of prints. 50 prints to be chosen for traveling show. Entry cards & works due Apr. 26. Mrs. George Jo Mess, Secretary. 6237 Central Ave., Indianapolis, Ind.

NEW YORK, N. Y., Society of Designer-Craftsmen. May 5-June 28. *Exhibition of American Designer-Craftsmen*. Open to American craftsmen. Objects not larger than 30 inches in dimension. Works due

Apr. 18. Fee \$5.00 to members, \$10.00 to non-members. The Society of Designer-Craftsmen, 64 E. 55th St., New York, N. Y.

OAKLAND, Cal., Oakland Art Gallery. May 4-June 1. *Sculpture Annual*. Open to all sculptors. Mediums: sculpture under 200 lbs., but not miniature. Three juries system. Works due Apr. 26. William H. Clapp, Director, Oakland Art Gallery, Municipal Auditorium, Oakland, Cal.

PITTSBURGH, PA., Carnegie Institute. Oct. 23-Dec. 14. *American Painting Exhibition*. Open to American citizens who have not shown in a Carnegie International. Medium: oil. Jury. \$3,200 in prizes. Homer Saint-Gaudens, Director, Carnegie Institute, Dept. of Fine Arts, Pittsburgh, Pa.

SAN DIEGO, Cal., Fine Arts Gallery. June 23-Sept. 1. *National Watercolor Exhibition*. Open to American artists. Mediums: watercolor, pastel, crayon & tempera. Purchase prize. Jury. Entry cards due June 6, works June 9. Reginald Poland, Director, Fine Arts Gallery, San Diego, Cal.

SAN FRANCISCO, CAL., Fine Arts School & Gallery. *Fine Arts School & Gallery Monthly Exhibitions*. Open to all artists. No jury. No prizes. All mediums. Works due 10th of each month. Edward E. M. Joff, Director, Fine Arts School & Gallery, 415 Jackson St.

TOLEDO, O., Toledo Museum of Art. May 3-31. *Toledo Federation of Art Annual*. Open to artists & craftsmen residing or formerly residing within a radius of 15 miles of Toledo. All mediums. Jury. Cash prizes. Entry cards & works due Apr. 26. J. Arthur McLean, Curator, Toledo Museum of Art, Monroe St., Toledo, O.

WORCESTER, MASS., Worcester Art Museum. May 1-15. *Worcester County Exhibition*. Open to artists and craftsmen of Worcester County. All mediums. Jury. No prizes. Entry cards & works due Apr. 23. Chas. H. Sawyer, Director, Worcester Art Museum, 55 Salisbury St., Worcester, Mass.

OPEN COMPETITIONS

CRANBROOK ACADEMY OF ART, BLOOMFIELD HILLS; Competitive scholarships of \$900 each for 1 year's study in architecture, sculpture or painting. Write for application blank before June 2. Richard P. Raseman, Executive Secretary, Bloomfield Hills, Michigan.

GOVERNMENT MURAL, SAN FRANCISCO; Rincon Annex P. O. National Competition. 27 mural panels. Award \$26,000. Closing date October 1, 1941. For information apply Section of Fine Arts, Public Buildings Administration, Federal Works Agency, Washington, D. C.

GOVERNMENT MURAL, HARRISONBURG, VA., P. O.; Open to artists of Delaware, District of Columbia, Georgia, Kentucky, Maryland, Mississippi, North Carolina, South Carolina, Virginia, West Virginia. Award \$5,850. Closing date September 10, 1941. For information write Thomas C. Colt, Director, Virginia Museum of Fine Arts, Richmond, Va.

GOVERNMENT SCULPTURES; Section of Fine Arts. Competition for two sculpture groups and one relief for War Dept. Bldg. \$24,000 for each group, \$15,000 for relief. Open to all American artists. Jury: William Zorach, Edgar Miller, Carl Milles, Gilbert Underwood, and William Foster. Models due May 1. Edward Bruce, Section of Fine Arts, 7th & D Sts., S.W., Washington, D. C.

HIGH MUSEUM SCHOOL OF ART, ATLANTA; Scholarship contest for one year's tuition. Open to high school graduates of current year, who must submit two examples of work by July 1. L. P. Skidmore, Director, 1262 Peachtree St. N.E., Atlanta, Ga.

"JUKE BOX" DESIGN; Institute of Modern Art. \$100 prize for best design for automatic electric phonograph. Open to artists, architects and industrial designers. Designs must be submitted in color by June 1. S. Collier, Institute of Modern Art, 210 Beacon St., Boston, Mass.

MONTICELLO COLLEGE, ALTON; Ten scholarships of \$200 each. Students must submit samples of their work and meet entrance requirements of the college.

Work due May 1. A. N. Sullivan, Sec'y, Monticello Women's College, Alton, Ill.

SCHOOL OF FINE AND APPLIED ART, PORTLAND (ME.); Scholarship of one year's free tuition to a Maine high school graduate. Applicants must submit examples of work by July 19. Alexander Bower, Director, School of Fine & Applied Art, 111 High St., Portland, Me.

SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON; Entrance scholarships for needy students. Full tuition awarded by a competition to be held about May 1, and on previous work. Write for application blank before Apr. 23. Russell T. Smith, 230 Fenway, Boston, Mass.

SOAP SCULPTURE; National Soap Sculpture Committee. Annual Competition for sculptures in white soap. Procter & Gamble prizes for advanced, senior, junior and group classes, amounting to \$2,200. Closes May 15. Entry blanks: National Soap Sculpture Committee, 80 East 11th St., New York, N. Y.

SYRACUSE UNIVERSITY, SYRACUSE; One \$400 and four \$200 scholarships each for art and architecture. Applicants must submit examples by July 5. Applications due June 26. Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

UNIVERSITY OF ILLINOIS, URBANA; Kate Neal Kinley Memorial Fellowship of \$1000 for 1 year's study. Open to students of music, art & architecture who must submit examples of work. Applications due by May 15. Dean Rexford Newcomb, College of Fine & Applied Arts, Room 110, Architecture Bldg., Univ. of Illinois, Urbana, Ill.

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND; Fellowships for Virginia artists under 38 yrs. old. Open to artists or art students born in Virginia, or resident in Virginia for 5 years. Senior fellow: \$60 a month for 1 year; Junior Fellow: \$1,200 for first year, \$300 for second year; Scholar: \$500 plus tuition. Committee will make awards on merit and need. Applications due by June 1. Thos. C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

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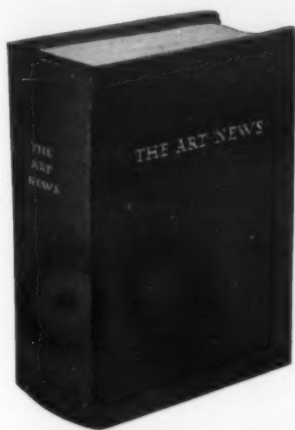
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THE EXHIBITION CALENDAR

ALBANY, N. Y., Inst. of History & Art: Prints by L. Raemaker, to Apr. 27. Graphic Work of Wm. Cropper, Apr. 21-May 15.

ALBUQUERQUE, NEW M., Univ. of New M.: Albuquerque Artists' Show, Apr. 16-30.

ANDOVER, MASS., Addison Gall.: Textiles, to May 5. The Silversmith & His Craft, to Apr. 30. Esther Gall.: Watercolors by A. Abbot, to May 10.

ANN ARBOR, MICH., Univ. of Mich.: J. J. Clarkson, to Apr. 26.

ASBURY PARK, N. J., Soc. of Fine Arts: Flower Pigs., to May 5.

AUBURN, N. Y., Cayuga Museum: Porcelain; Watercolors; Oriental Rugs, to May 2.

AUSTIN, TEX., Univ. of Texas: Work by Faculty of Univ. of Oklahoma, to Apr. 19.

BALTIMORE, MD., Friends of Art House: Prints & Drawings by K. Kollwitz, to Apr. 30.

Bethlehem, Pa.: R. Davis; S. Oppenheimer, to Apr. 27. Thorne Miniature Rooms, to May 25. "Design Decade," April 18-May 25.

Walters Gall.: Sevres Porcelain, to May 1.

BETHLEHEM, PA., Lehigh Univ.: Watercolors by Western Artists, to Apr. 21.

BINGHAMTON, N. Y., Museum: Whitney Hubbard, to Apr. 30.

BLOOMINGTON, ILL., Illinois Wesleyan Univ.: Briggs Dyer, to Apr. 25.

BOSTON, MASS., Doll & Richards: Dutch Pigs., to Apr. 26. 15th Century Prints, to April 30.

Guild of Boston Artists: Watercolors by E. Huntington, to Apr. 19. S. Woodward, Apr. 21-May 3.

Grace Horne Gall.: Walt Kuhn, to May 3.

Inst. of Modern Art: Public Housing, to Apr. 20. American Needlepoint, Apr. 23-May 11.

Vose Gall.: F. Smith; F. Whitaker; R. Scott, to Apr. 26.

BUFFALO, N. Y., Albright Art Gall.: Color in Art, to Apr. 30. Western N. Y. Artists, to May 12.

CAMBRIDGE, MASS., Fogg Museum: Spanish Pigs; Art of Central & So. America, to May 1.

CHARLOTTE, N. C., Mint Museum: Ivy, Binford, Dodd & Stevens; Prints by Brasher & Law, to Apr. 30.

CHICAGO, ILL., Art Inst.: French Exhibit, to May 20.

Kuh Gall.: R. Weisenborn Retrospective, to May 3.

CINCINNATI, O., Art Museum: Cincinnati Artists Annual; Ohio Print Makers Annual; Prints by Gauguin, to May 4.

CLEVELAND, O., Museum of Art: C. Woodbury Memorial Exhibit, to May 4.

COLUMBUS, O., Gall. of Fine Arts: Scalmandre Silks, to Apr. 30. Annual Everyman's Exhibit, Apr. 22-May 6.

CONWAY, ARK., Hendrix Coll.; E. Schreiber, Designer, to Apr. 25.

DALLAS, TEX., Museum of Fine Arts: Allied Arts Annual, to May 3. Printmakers Guild, Apr. 20-May 3.

DAVENPORT, IA., Municipal Gall.: Art & Artists Along the Mississippi, to Apr. 30.

DAYTON, O., Art Inst.: Butler New Year Show, to Apr. 30.

DENVER, COL., Art Museum: Drawings by H. Lyon; School Exhibit, to Apr. 30.

DETROIT, MICH., Inst. of Arts: Art from the Two World's Fairs, to May 31.

ESSEX FELLS, N. J., Marsh Gall.: Reginald Marsh, Apr. 19-June 1.

FLINT, MICH., Inst. of Arts: Flint Artists Annual, to May 4.

GROSSE POINTE FARMS, MICH., Alger House: Local Artists, to Apr. 27.

HAGERSTOWN, MD., Washington County Museum: Pavlova & American Ballet; Indian Portraits, to Apr. 30.

HARTFORD, CONN., Moyer Gall.: Dorothy Cheney, to Apr. 29.

INDIANAPOLIS, IND., Herron Museum: Early British Masters, to Apr. 20.

ITHACA, N. Y., Cornell Univ.: Pottery, to Apr. 30. Stockholm Builds, Apr. 23-May 14.

KALAMAZOO, MICH., Inst. of Arts: Contemporary Art from 79 Countries, to Apr. 18.

KANSAS CITY, MO., Art Inst.: Faculty Exhibit, to Apr. 30.

Nelson Gall.: Contemporary French Pig.; Modern American Pig., to Apr. 30.

LAWRENCE, KAN., Univ. of Kansas: Donald Silks, to Apr. 30.

LOS ANGELES, CAL., Art Center School: "44 Techniques," to May 1.

County Museum: B. Lasky, to Apr. 29.

Los Angeles Artists Annual, to May 15.

Dalsell Hatfield Gall.: Antarctica by L. Curtis, to Apr. 21. Rubin, Apr. 21-May 4.

Stendahl Gall.: M. Nagy; Daumier Lithographs, to Apr. 30.

Vigevano Gall.: Marc Chagall, to May 7.

LOUISVILLE, KY., River Road Gall.: Modern Artists, to Apr. 27.

Speed Museum: "The Eight;" Bronze Figures, to Apr. 29.

MADISON, WIS., Wisconsin Union: Materials of the Artist, to Apr. 20. Pigs. & Prints, Apr. 21-May 9.

MEMPHIS, TENN., Brooks Memorial Gall.: Ceramic Exhibit, to Apr. 23. Palette & Brush Club, Apr. 23-May 6.

MIDDLETON, CONN., Wesleyan Univ.: Rembrandt Etchings; Local Artists, to Apr. 30.

MILLS COLLEGE, CAL., Art Gall.: Chinese Pottery & Porcelain, to May 23.

MILWAUKEE, WIS., Art Inst.: Wisconsin Artists Annual, to Apr. 29.

Layton Gall.: P. Sauterbach; C. Logan, to May 10.

Milwaukee-Downer Coll.: E. Groom, J. Philbrick, to May 5.

MINNEAPOLIS, MINN., Inst. of Arts: American Oils Annual, to Apr. 20. Portinari; Goya Etchings, to Apr. 30.

Univ. Gall.: "Test Your Taste," to Apr. 26. Daumier's Drawings, to Apr. 30.

Walker Art Center: "The Neighborhood & City"; Women Sculptors, to Apr. 30.

MONTCLAIR, N. J., Art Museum: Old Masters; Portrait Prints; W. Reiss; Sculpture by H. Reiss, to Apr. 30.

MORGANTOWN, W. VA., Art Center: WPA Oils, to Apr. 28.

NEWARK, N. J., Art Club: Newark Artists Annual, to Apr. 30.

Museum: "Three Southern Neighbors," from Apr. 14. Animal Portraits, to June 1.

Rabin & Krueger: Old & New American Art, to Apr. 30.

NEW HAVEN, CONN., Yale Art Gall.: Persian Textiles, to Apr. 30. British Silver, to May 3.

NEW ORLEANS, LA., Delgado Museum: Southern States Art League; P. Ninas; M. Souchon, to Apr. 30.

NORTHAMPTON, MASS., Smith Coll. Museum: 50 Books of the Year, to Apr. 19.

NORRIS, TENN., Anderson County Art Center: Watercolors, to Apr. 18. Weaving, Apr. 18-May 9.

NORWICH, CONN., Slater Museum: Printed Fabrics, to May 1.

OAKLAND, CAL., Art Gall.: G. Samerjan; California Print Makers, to Apr. 27.

OKLAHOMA CITY, OKLA., WPA Art Center: E. O'Hara, to Apr. 25. Portrait Painters' Club, to Apr. 30.

OMAHA, NEB., Joslyn Memorial: L. Seyffert; Oil Pigs.; Coptic Textiles, to Apr. 30.

American Drawing, to Apr. 27.

OSHKOSH, WIS., Public Museum: Flower Pigs. by E. Krause; Southern Prints, to Apr. 30.

PARKERSBURG, W. VA., Fine Arts Center: Rare Books & Newspapers, to Apr. 24.

PASADENA, CAL., Nicholson Gall.: Pasadena Artists Annual, to Apr. 26. L. Miller, to Apr. 30.

PENSACOLA, FLA., Art Center: R. McKelvey, to Apr. 26.

PEORIA, ILL., Public Library: F. Kent, Apr. 20-May 3.

PHILADELPHIA, PA., Art Alliance: F. Duncan; Segonsac, to Apr. 20. S. Hirota, to April 27. E. Etting, to May 11. W. Reinsel; H. Barnett, Apr. 22-May 11.

Carlen Gall.: Horace Pippin, to Apr. 20.

J. Hirsch, Apr. 21-May 20.

Academy of Fine Arts: Fellowship Oils & Sculpture, to Apr. 20.

Print Club: Etchings by R. Bishop, to Apr. 26. American Etching Annual, to May 2.

PITTSBURGH, PA., Carnegie Inst.: International Watercolors, to May 4. Modern Mexican Pigs., to May 26.

Univ. of Pittsburgh: Ambrose Webster, to May 3.

PORTLAND, ME., Sweet Museum: Photographic Annual, to May 4.

PORTLAND, ORE., Art Museum: Master Painter-Printmakers, to May 3. Young Portland Artists, to Apr. 27.

PRINCETON, N. J., Princeton Univ.: John Marin, to Apr. 30.

PROVIDENCE, R. I., Rhode Island School of Design Museum: Brass Show, to Apr. 20.

Rhode Island Art Annual, to May 20.

RALEIGH, N. C., WPA Art Center: Photography, Apr. 17-26.

RICHMOND, VA., Valentine Museum: Saint-Memin, to May 10.

Virginia Museum: Virginia Artists Annual, to May 14.

ROCHESTER, N. Y., Memorial Art Gall.: Contemporary Argentine Art; Prints, to Apr. 30.

ROCKFORD, ILL., Art Assoc.: Rockford Artists Annual, to Apr. 30.

SACRAMENTO, CAL., Crocker Gall.: The Bible Seen by Old Masters, to Apr. 30.

ST. LOUIS, MO., City Art Museum: Watercolors by A. Miller; Artists Guild, to Apr. 30.



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ST. PAUL, MINN., Public Library: Pts. by Contemporary Southwestern Indians, to Apr. 30.
St. Paul Gall.: Twin City Artists Annual, to Apr. 30.
SAN FRANCISCO, CAL., Courvoisier Gall.: C. Howard, to Apr. 23. Sculpture by A. Kent, Apr. 19-May 10.
De Young Museum: G. Cross, to Apr. 19. Lithographs by Toulouse-Lautrec; M. Ray; T. Street, to Apr. 30.
Museum of Art: Watercolor Annual, to Apr. 20. Paul Klee, to May 5. Sculpture by Mirko, to May 11. Sculpture by D. O'Hanlon, to Apr. 27.
Palace of Legion of Honor: Thorne Miniature Rooms, to Apr. 22. C. Richardson, to Apr. 30.
SANTE FE, NEW M., Museum: Drawings & Lithographs by R. Douglas, to Apr. 30.
SARATOGA SPRINGS, N. Y., Skidmore Coll.: Modern Housing, to Apr. 25. Daumier Lithographs, Apr. 23-May 11.
SCRANTON, PA., Everhart Museum: Children's Exhibit, to Apr. 30.
SEATTLE, WASH., Art Museum: L. Lucioni; C. Woodbury; H. Kidd; C. Fowler, to Apr. 30.
SHREVEPORT, LA., State Art Gallery: Southern States Art League Annual, Apr. 17-May 17.
SPRINGFIELD, ILL., Illinois State Museum: California Watercolor Soc. Annual, to Apr. 28.
SPRINGFIELD, MASS., Museum of Fine Arts: Young Americans, to May 4.
G. W. V. Smith Gall.: Sherman Collection of Pts., Drawings & Prints, to May 4.
SYRACUSE, N. Y., Museum of Fine Arts: Commercial Art, to Apr. 21. E. Quincy, to Apr. 27.

NEW YORK CITY*

A.C.A., 52 W. B. . . Chet La More, to Apr. 26
Allison, 32 E. 57 . . . Bellows: Drawings, to May 9
American-British, 44 W. 56 . . . Charcoal Drawings, to May 3
American Fine Arts, 215 W. 57 . . . Independents Silver Jubilee, Apr. 17-May 7
American Place, 509 Madison . . . Arthur Dove, to May 17
Arden, 460 Park. Garden Sculpture, to May 1
Argent, 42 W. 57 . . . Guy Wiggins & Group, to Apr. 26
Artist-Craftsman, 64 E. 55 . . . N. Y. Society of Craftsmen, to Apr. 29
Artists, 113 W. 13. James Sterling, to Apr. 29
Associated American, 711 Fifth . . . Thomas Benton, to May 3
W.P.A. Children's Art, Apr. 21-May 1
Babcock, 38 E. 57 . . . Costigan, to Apr. 28
R. McDonald, Apr. 28-May 17
Barbizon-Plaza, 101 W. 58. Eddy, to Apr. 27
Screen Publicists Guild, Apr. 20-30
Bignou, 32 E. 57 . . . M. Phillips, to Apr. 18
Oswald, Apr. 23-May 10
Bittner, 67 W. 55 . . . Old Drawings, to Apr. 30
Bland, 45 E. 51 . . . Early American, to Apr. 30
Bonestell, 106 E. 57 . . . Jennings-Tofel, to Apr. 19
Berresford; Carman, Apr. 21-May 3
Brandt, 50 E. 57 . . . Old Masters, to May 1
Brooklyn Museum . . . American Prints, to Apr. 20
International Watercolors, to May 11
Buchholz, 32 E. 57 . . . Watercolor Group, to Apr. 26
Carstairs, 11 E. 57 . . . Fantasia Celluloids, to Apr. 30
Century Ass'nMarines, to Apr. 29
Clay Club, 6 W. 8Sculpture, to May 1
Contemporary Arts, 38 W. 57 . . . Retrospective Group, to May 3
C. W. Lyon, 15 E. 56 . . . Early Americans, to Apr. 26
Decorators Club, 745 Fifth . . . Color Schemes, to Apr. 30
Downtown, 43 E. 51. Spring Show, to Apr. 26
Drey, 11 E. 57 . . . Flower Paintings, to Apr. 21
Durand-Ruel, 12 E. 57 . . . Pissarro, to Apr. 21
Eggleston, 161 W. 57 . . . Marine, to Apr. 26
Ferargil, 63 E. 57 . . . Paul Sample, to May 1
FifteenSculpture Group, to Apr. 19
I. Whitney, Apr. 21-May 3
Findlay, 69 E. 57 . . . Kruse, Apr. 21-May 10
460 ParkFrank Schwarz, to Apr. 26
Francis Fast, Apr. 21-May 3
French Art, 51 E. 57 . . . Blatas, to Apr. 26
Gimbel Bros.Hearst Collection, to June 1
Grand Central, 15 Vanderbilt . . . Landscapes, to Apr. 19
Grand Central, Hotel Gotham . . . Portraits, to Apr. 19
Randall Davey, to Apr. 26
Greenwich House, 645 Madison . . . Reynolds: Pottery, to Apr. 28
Harlow, Keppel, 670 Fifth . . . Forain: Prints, to Apr. 26
Harriman, 61 E. 57Rouault, to May 3
Kelekian, 20 E. 57Coptic Art, to May 15
Kleemann, 31 E. 57 . . . Oberteuffer, to Apr. 19
Eugene Higgins, Apr. 21-May 15
Knoedler, 14 E. 57 . . . Early Impressionists, to Apr. 20
Souto, to Apr. 26
Koetser, 71 E. 57 . . . Old Masters, to Apr. 30
Kraushaar, 730 Fifth . . . P. du Bois, to May 1
John Levy, 1 E. 57 . . . French & English, to May 1.
TACOMA, WASH., Coll. of Puget Sound: Tacoma & Southwest Washington Artists Annual, Apr. 20-May 8.
TOLEDO, O., Museum of Art: Art of Spain, to Apr. 27.
WASHBURN COLLEGE: Howard Church, to Apr. 30.
TORONTO, CANADA, Art Gall.: M. Brittain, A. Hebert, B. Middleton & J. MacDonald; Soc. of Watercolor Pters.; Sculptors' Soc. of Canada, to Apr. 30.
TULSA, OKLA., Philbrook Museum: Texas-Oklahoma General Exhibit, to Apr. 30.
UNIVERSITY, LA., Louisiana State Univ.: L. Mahler & J. Struppeck, to Apr. 26.
UTICA, N. Y., Munson-Williams-Proctor Inst.: Macbeth Memorial Exhibit: Etchings by J. T. Arms; D. Perrin, to Apr. 29.
WASHINGTON, D. C., Arts Club: Watercolor Club, to May 3.
Corcoran Gall.: American Biennial, to May 4. Etchings by O. Stoessel, to Apr. 27.
Phillips Memorial Gall.: Gifford Beal, to Apr. 23.
Smithsonian Inst.: Chicago Soc. of Etchers, to Apr. 30.
WEST PALM BEACH, FLA., Norton Gall.: Delray Beach Artists; D. Erb, to Apr. 28.
WICHITA, KAN., Art Museum: Portraits of Kansans, to Apr. 30.
WILLIAMSTOWN, MASS., Lawrence Art Museum: P. Santo, to Apr. 20. Pts. Banned in Germany, to Apr. 29.
WILMINGTON, DEL., Art Center: Delaware Watercolor Show, to Apr. 27.
WILMINGTON, N. C., Museum of Art: Old Masters, to Apr. 30.
YOUNGSTOWN, O., Butler Art Inst.: Mural Designs; J. Hawkins, to Apr. 27. Combined Clubs Annual, Apr. 18-May 11.
Julien Levy, 15 E. 57 . . . Lempicka, to Apr. 19
S. Dali, Apr. 22-May 19
Lilienfeld, 21 E. 57 . . . Modern Masters, to Apr. 26
Macbeth, 11 E. 57 . . . Campbell, to Apr. 28
Marchais, 40 E. 51. Tibetan Silver, to Apr. 30
Matisse, 41 E. 57 . . . Matisse: Drawings, to May 3
Mayer, 41 E. 57 . . . H. Ogden, Apr. 21-May 3
Metropolitan Museum . . . Contemporary American, Apr. 19-May 15
Midtown, 605 Madison . . . W. Peirce, to May 4
Milch, 108 W. 57 . . . John Whorf, to Apr. 26
Montross, 785 Fifth . . . L. Mangor, to Apr. 26
Morton, 130 W. 57 . . . Group Show, to Apr. 21
Adams; Rockwell, Apr. 21-May 3
Museum of Modern Art . . . Indian Art of the U. S., to Apr. 27
Neumann, 543 Madison . . . Hutson, to May 1
Newman, 66 W. 55Group, to Apr. 26
Newhouse, 15 E. 57W. Baer, to Apr. 30
Newton, 11 E. 57Hekking, to Apr. 26
Nierendorf, 18 E. 57Scharl, to Apr. 21
K. Seligmann, Apr. 26-May 17
Non-Objective, 24 E. 54 . . . Americans, Apr. 18-May 31
N. Y. Historical, 170 Central Park W. . . "N. Y. as the Artist Knew It," to Aug. 1
No. 10, 19 E. 57 . . . F. A. Counsel, to Apr. 29
Orrefors, 5 E. 57 . . . Milles: Sculpture, to Apr. 19
O'Toole, 24 E. 64 . . . Stotesbury Collection, Apr. 22-May 10
Parzinger, 54 E. 57 . . . Religious Art, to May 10
Pasadoit, 121 E. 57 . . . Dickinson, to Apr. 19
J. M. Hanson, Apr. 21-May 3
Perls, 32 E. 58 . . . Mexican Painting, to May 3
Pinacotheca, 777 Lexington . . . O. Gasparo, to Apr. 30
Reed, 46 W. 57Iwamatsu, to Apr. 21
Raskob; Soldi, Apr. 21-May 4
Rehn, 683 Fifth . . . Reginald Marsh, Apr. 21-May 10
Riverside Museum, 310 Riverside . . . Mexican Children, to Apr. 27
Robinson, 716 Fifth . . . Antique Miniature Silver, to May 15
Schaeffer, 61 E. 57 . . . Master Drawings, to Apr. 26
Schneider-Gabriel, 71 E. 57 . . . Canedo, to Apr. 19
Walter Pach, Apr. 21-May 10
Schoenemann, 605 Madison . . . Italian Masters, to May 1
Stern, 9 E. 57 . . . Fingerson: Sculpture, to Apr. 19
Dobujinski: Theater Designs, Apr. 21-May 1
Studio Guild, 730 Fifth . . . Borchard; Goodman, to Apr. 26
Uptown, 249 West End. Harsanyi, to Apr. 30
Valentine, 16 E. 57 . . . Laurent: Sculpture, to Apr. 19
Vendome, 23 E. 56Group, to Apr. 26
Wakefield, 64 E. 55Magni, to Apr. 19
Toney; Forster, Apr. 21-29
Walker, 108 E. 57 . . . George Gross, to Apr. 30
Weyhe, 794 Lexington . . . Castellon, to Apr. 26
Whitney, 10 W. 8 . . . Jerome Meyer Memorial, Apr. 22-May 29
Wildenstein, 19 E. 64 . . . Antique Wallpapers, to Apr. 26
Willard, 32 E. 57 . . . A. E. Gallatin, to May 3
WPA, 28 W. 31Group Show, to Apr. 25
Yamanaka, 680 Fifth . . . Buddhist Art from Asia, to Apr. 26

*EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED.



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